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# EXPERIMENTS IN PSYCHICS



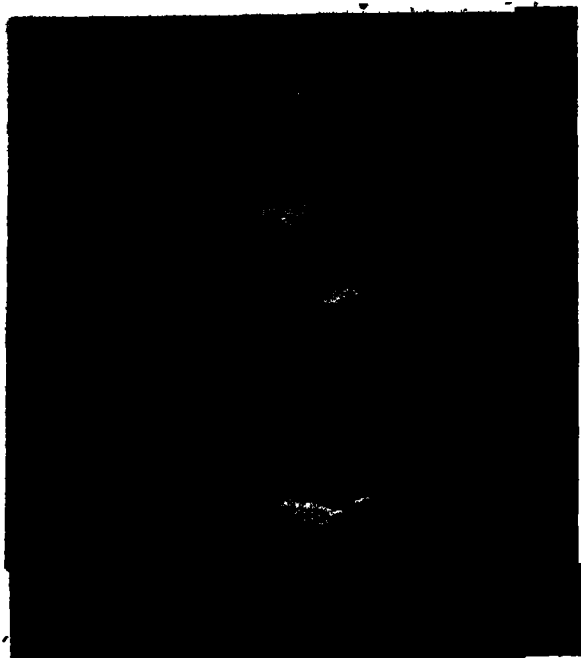


Fig. 1.

Fig. 1.

MRS. DEANE  
*and her double(?)*.

A photograph taken at the British College of Psychic Science. The camera-cap was removed by a college assistant.



Fig. 2.

MRS. DEANE

A photograph taken at the British College of Psychic Science. Circumstances connected therewith not known.

Fig 2

# EXPERIMENTS IN PSYCHICS

PRACTICAL STUDIES IN  
DIRECT WRITING  
SUPERNORMAL PHOTOGRAPHY  
AND OTHER PHENOMENA  
MAINLY WITH MRS. ADA EMMA DEANE

BY

F. W. WARRICK

*With six hundred and  
fifty illustrations*

RIDER & CO., Paternoster House,  
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[ — 1239, ]



TO  
MRS ADA EMMA DEANE  
IN ACKNOWLEDGMENT OF HIS  
INDEBTEDNESS TO HER GREAT  
PATIENCE DURING HIS EXPERIMENTS  
AND IN ADMIRATION OF HER  
COURAGE, PHILOSOPHIC TEMPERAMENT  
AND HER SENSE OF HUMOUR  
THIS WORK IS DEDICATED BY  
THE AUTHOR



## FOREWORD

My opinion on the subject of psychic photography is valueless, for I cannot claim any real study of the subject. I once had Mrs. Deane here for a few experiments, but I never saw Hope at all. I was impressed by the American testimony of Dr. Cushman.

I have, however, long been aware of the immense amount of work that Mr Warrick has put into the subject and the quantity of experience he has had in connection with it. I can but commend the pertinacity with which he has pursued the subject, and his notes must be of great value to any student of the subject hereafter. For it is the persevering enquirer who attains results in any branch of science, and only by long-continued and laborious investigation can anyone hope to arrive at the truth of this complicated and controversial subject.

Normanton House,  
Lake,  
Nr. Salisbury.  
January, 1938.



For the Cushman case see Appendix pp 312 and 313



## PREFACE

This work is not intended for the general public, but for experienced students of psychic phenomena. The latter only are able to believe that the various facts herein narrated really did occur, and that the author has not been the victim of continuous fraud, especially during his many sittings with Mrs. Deane, who was the main subject of his experiments.

It is advisable to mention at the outset that I am fully alive to the possibility of fraud and trickery and that they constitute the great difficulty in experimentation in the field of psychics, and that trickery is (however respectable the medium or subject) ten thousand times more probable than supernormal occurrences

At the same time I would point out that trickery in the taking of photographs under reasonably strict conditions is by no means as easy as is stated in some quarters, and such continuous trickery over a period of twenty-seven years (as in the case of Mr Hope) without detection in the very act is *unthinkable*.

That there are many psychic photographs which bear witness on the face of them that materials have been used to produce them which one would use in a normal way were the conditions of a character to allow of such means being used normally, even when the Extras were produced in the indubitable absence of these conditions, has long been known to students of the subject. The *Budgets* of the Society for the Study of Supernormal Pictures of fifteen years ago have many such observations. Mr TRAILL TAYLOR, Editor of the *British Journal of Photography*, and for fourteen years Editor of the *British Almanac of Photography*, wrote forty years ago of an Extra he obtained under water-tight conditions, that it was "as if a portrait, cut out of a photograph by a can-opener or equally badly clipped out, were held behind the sitter," yet the conditions of the experiments precluded all possibility of trickery. This case is fully reported in *The Veil Lifted* by Andrew Glendinning, and in Coates' *Photographing the Invisible*

Are these suspicious features really the result of trickery? Here at least, is a branch of psychics worthy of experimentation, as these Extras (abnormal markings or pictures) seem to be the products either of unbelievable willingness and ability to cheat, or of some abnormal faculty possessed by special mediums to operate outside of the laws of time and space as we know them (Zollner's Fourth dimension), the unexpected results of my H and F experiments with Mrs. Deane and some of my experiments with Hope, and my reading, have convinced me that trickery alone is not the solution of the baffling problem of psychic photography. When this part of the problem is solved, that is to say, when we have found a satisfying explanation of how these mundane methods and materials have been used, we shall be in a better position to tackle the more difficult problem of the appearance on photographic plates of what seem to be memory pictures or thoughtforms, possibly stored in the hypothetical Fourth dimension.

The experiments made by me and recorded in this work are, in my view, free from trickery. Where I have any doubt I mention the fact. My method of working made the control in very many cases quite efficient. In many of the results obtained there was absolutely no possibility of trickery.



The above assertion of assurance does not cover the table elevation experiments carried out in dark séances, illustrated in chapters VIII and IX. I attach no importance to them—such elevations have been proved times without number. I include the pictures as a matter of interest. It may be considered that some of them carry in themselves proof of the absence of trickery. The circle sat without payment for their own gratification more or less weekly for over three years.

As regards cheating, my H and F experiments put that on one side as the probable origin of all the abnormal phenomena I obtained with Mrs. Deane, otherwise I must be credited with an utter lack of sense and honesty.

Many of the results obtained through the mediumship of Mrs. Deane and others, recorded in this book, are so certainly beyond normal possibilities that no mere postulation of trickery can nullify those particular pieces of evidence.

It is obvious that there is some abnormality in persons producing psychic phenomena. If it is some outside intelligence acting upon them, it is not unreasonable to presume that in time the moral judgment and control of some mediums may be disturbed by the methods employed by the outside intelligences *to make use of their mental equipment*. One asks oneself whether, if some Jules Fabre of the coming years were to learn to "connect up" unobserved with some member of an insect community, he would not act in just such an irresponsible schoolboy manner as do poltergeists and also induce actions in his unsuspecting victim (the insect medium) which its fellow insects would characterise as fraud.

To render my meaning quite clear the fanciful suggestion on my part is that, just as I imagine the supposititious Fabre of the future might act with insects for his amusement, so a supposititious invisible intelligence may be acting with human beings (mediums) here and there.

Such ideas are in the air. MAURICE MAETERLINCK, speaking in *L'Araignée de Verre* of the apparent stupidity of insects under certain experiments, says —

"It is natural enough that an insect should understand nothing of the matter and not know where he is when we put problems before him and play tricks and pranks with him which he has never encountered in his normal existence. Should we not be just as disconcerted, should we not lose our heads just as much if a being incomparably more powerful and with more intelligence than ourselves put us to similar tests, besides, who knows whether, unknown to us, we are not submitted to analogous influences?"

The way that genuine psychic phenomena are mixed with apparently fraudulent ones (as in psychic photography) forces one to some such theory. I know that a host of Deane phenomena are genuine, and I cannot believe that a person conscious of having cut out and photographed a piece of paper with its screen marks and edges of white paper due to faulty cutting would have allowed the sitter or myself to possess the Deane Extras shown in Figs. 19 to 21.

Testimony, in addition to my own published herein, to the many perfectly genuine phenomena on the part of Mrs. Deane is to be found in Miss Estelle W. Stead's book *Faces of the Living Dead*, and in such journals as *The Two Worlds* and *Light*.

As to myself,\* I am aware that the evidence of a single person is not regarded as of much value by the *superi* in metapsychics, but it was impossible for me to obtain co-operation in such a long series of experiments. I can assure the reader I have carried out my investigations into these psychic matters with

\*Professor Flournoy says — "Authors who express an opinion upon things extraordinary which come to their knowledge should always commence by making a confession of faith in order that the reader may be in a better position to estimate the factors which have influenced the author's judgment."

as cool a head as I have brought to my business affairs. I started with no prejudice in favour of the supernormal. In my youth I attended a course of biology under Prof Ray Lankester, read books by T. H. Huxley, Herbert Spencer, Haeckel and all R.P.A. reprints as they appeared, so my views were decidedly to the contrary. I have carried out my investigations of psychic photography simply with a desire to discover some fact new to present knowledge. I have no theory to support.

I quote the following from an article on psychic research written some years ago by a man of scientific standing and ability :—

“ If the results of a number of solitary workers supported each other and all pointed in the same direction, then although each case singly might be weak yet all the cases taken together would be strong. The argument would be cumulative. Moreover, solitary effort would not exclude combined effort and it would then be time to judge of the value of the former when we had seen how it tallied with the latter

“ I think, therefore, that, taking into consideration the rarity of mediums and the immense interest and importance of the phenomena if established, it would be extremely unwise to exclude any avenue of evidence, and that we should rather be ready to receive whatever we can get. We could then judge of each case on its own merits, and of the whole by its cumulative effect ”

As many of the results obtained by me are concrete and illustrated they may be of use to future students of metapsychics

The only conclusion I can draw (much against my general way of thought) is the presence, when good results were obtained, of some intelligent being acting in the manner a human being might act, but invisible to our eyes, and able to overcome the laws of space and time as we know them, and capable of reading my thoughts and memory.

Whether this power, showing intelligence, is an outcome of the medium's psychic make-up as the animists think or a power existing outside the medium but using the medium, is the great question. That the mediumistic gift is often hereditary is something in favour of the first hypothesis

DR. OSTY wrote in the *Revue Métapsychique*, March/April, 1934, on Mlle. Jeanne Laplace, who possesses remarkable clairvoyant power, with whom the doctor has experimented for eight years.—

“ As is often the case, her gifts were inherited, both her mother and her grandmother having been psychics, a cousin also ”  
(*Light*, May 25th, 1934.)

What I may say about the source of such phenomena carries little weight, so I quote below the statements on this matter made by men of great eminence.

SIR OLIVER LODGE

in his autobiography *Past Years*, summing up his attitude to Psychical Research, writes:— “ My testimony, and that of others, to the reality of the spiritual world is based upon direct experience of fact, and not upon theory. Test the facts by whatever way you choose, they can only be accounted for by the interaction of intelligences other than our own.”  
(*Light*, 4th December, 1931.)

## PROFESSOR CHARLES RICHET

said in his S. P. R. presidential address in 1905. — "Metapsychic physical forces are differentiated from other physical forces in one essential particular. They are intelligent. The formidable problem immediately arises: are they human or extra-human?"

"I confess without fear that I do not see any *a priori* scientific reason to repel the idea of the intervention of intelligent beings other than man. The hypothesis of intellectual forces which revolve round about us in this mysterious immensity of nature is neither unreasonable nor impossible."

## BARON VON SCHRENCK-NOTZING,

great German medical pioneer of Psychical Research, author of the well-known work, *Materialisations Phenomena*, and other important books. Writing of teleplastic morphogenesis, to which he devoted years of experimentation and study, inclines to the view of the presence of a dominating organising dynamism which manifests itself outside the body and separate from it. (p. 636 of the supplementary volume, in German, to the first edition.)

## ALFRED RUSSEL WALLACE, D.C.L., LL.D., F.R.S.,

writes in the preface to *On Miracles and Modern Spiritualism* —

"Having been led by a strict induction from facts, to a belief, first, in the existence of a number of preterhuman intelligences of various grades; and, secondly, that some of these intelligences, although usually invisible and intangible to us, can and do, act on matter, and do influence our minds, I see no escape from the conclusion that some spiritual being, acquainted with my mother's various aspects during life, produced these recognisable impressions on the plate."

## SIR WILLIAM CROOKES, F.R.S.,

whose experiments with the mediums D. D. Home and Florence Cook are so well known, wrote — "All that I am convinced of is that invisible and intelligent beings do exist who say that they are the spirits of dead persons." (Quoted by Sir A. Conan Doyle in *Light* 1921, p. 249.)

## PROF. WILLIAM JAMES,

the great psychologist, wrote shortly before his death. "That the *dæmon* theory (not necessarily a devil) will have its innings again is to my mind absolutely certain." (*Encyclopædia of Psychic Science*, p. 266.)

## The REV. C. DRAYTON THOMAS,

well known as a most shrewd and cautious investigator, said at the Copenhagen Congress in 1921, speaking of newspaper tests —

"I am satisfied that no theory of fraud, conscious or unconscious, on the part of the medium can account for the facts, and that no assumed extension of powers of the medium can assist us in solving the problem."

## DR. HEREWARD CARRINGTON

the well-known author of many standard books dealing with psychic matters (see *Catalogue* of the library of the S.P.R.) wrote in the preface to his work *The Story of Psychic Science* that his interest in the subject began when he was eighteen years old. He joined the British S.P.R. when he was nineteen, at which time he began reading books dealing with the subject, mostly along the lines of magic and what is known as "anti-spiritualistic tricks." All his life he has been an amateur conjuror and these books stimulated his innate scepticism. He has devoted himself to psychic research in a way that few others have and the subject has occupied his main time and thought for the last thirty years.

Dr. Hereward Carrington wrote me recently (1936) :—

"In order to clarify the problem, I should begin by distinguishing very clearly between facts, and interpretations of those facts.

"As to the facts themselves, I have no doubt that a large proportion of psychic and spiritistic phenomena are real, that is, they exist as genuine phenomenal occurrences.

"As to their interpretation; I am convinced that the majority of them are not spiritistic in character, but are due to unrecognised powers of the medium. There remains a small residuum, however, which is strongly spiritistic in appearance, and for which the spiritistic explanation seems at present the most logical one."

T. GLEN HAMILTON, M.D.,

of Winnipeg, Ontario, has won a world-wide reputation as a careful and reliable scientific investigator of psychic phenomena. Some of the marvellous results obtained in his own home were published (with illustrations) in several numbers of *Psychic Science*. In the issue of that journal for January, 1934, he writes as follows :—

"[The various phenomena produced], taken in conjunction with the various controls' constant display of pre-knowledge regarding each and every psychic event registered, make it necessary for the Winnipeg experimenters to accede to the probabilities, first, that the intelligences back of the Mary M-Ewan-Mercedes manifestations enjoy a supernormal existence independent of and apart from the mediums through whom they communicate, operate and manifest, and, second, that in their metetherial state of existence they would seem to be cognizant of certain objective realities in appearance very like our own."

STANLEY DE BRATH, M.I.C.E.,

well known as an experimenter, writer, and editor of *Psychic Science*, the quarterly of the British College of Psychic Science, states in his work *Psychical Research, Science and Religion*, that psychic phenomena indicate external intelligence, a living agency.

Writing of the Dr. Geley "Extra" he obtained, he favours the view that the Extra is due to the action of some discarnate agency.\*

DR. GEORGE LINDSAY JOHNSON, M.A., M.D., B.S., F.R.C.S.,

author of *The Great Problem*, says :—"Such cases [psychic photography] prove conclusively to my mind that there are discreet intelligences around us which under ordinary circumstances, do not reveal themselves to us in any way."

JAMES COATES

author of *Photographing the Invisible*, a standard work on psychic photography, writes :—

"To my mind the true value of either mental or physical phenomena will be found in the discovery of the extrerene or discarnate minds operating in or behind the phenomena induced." (p. 262, second edition.)

DR. JULIEN OCHOROWICZ,

wrote in an article concerning Eusapia Paladino :—

"In my view it is neither a person other than the medium nor a new independent and occult force, but a special psychic state which permits the vital dynamism of the medium ('astral body' of the occultists) to act at a distance under certain exceptional conditions. It is the only hypothesis which seems to me necessary in the actual state of my knowledge."

(*Annales de Sciences Psychiques*, 1896, p. 104.)

DR. ERCOLE CHIAIA,

wrote to Dr. J. Ochorowicz :—

"During ten years of experiments made nearly daily with Eusapia Paladino I have confirmed several times results not only nil but contradictory until at last I became convinced of the perfect good faith of the medium who becomes the absolutely passive instrument of the occult and intelligent force which aids her and calls itself 'John'."

(*Annales des Sciences Psychiques*, 1896)

SIGNOR ERNESTO BOZZANO,

of Savona, the *doyen* of Italian psychical researchers, author of about forty books on psychic subjects, finds it impossible to exclude the evidence of an external personal will behind the phenomena.

In his most recent book *Polyglot Mediumship* he maintains that such mediumship definitely proves "the intervention in mediumistic experiences of spirit entities independent of the medium and of those present"

PROFESSOR ENRICO MORSELLI

late Professor of Psychiatry at Genoa University, author of *Psicologia e Spiritismo*, was converted to the reality of psychical phenomena by Eusapia Paladino with whom he conducted rigorous experiments. To escape from their implication of discarnate intelligences he worked out a psycho-dynamic theory of materialisation, a compromise between the psychological orthodoxy of his day and the spirit theory. He attempts to explain the purpose and intelligence behind the phenomena by the distant action of the medium's psychism.

CAMILLE FLAMMARION

the well-known French astronomer, writes in *Mysterious Psychic Forces*, (T. Fisher Unwin, London) pp. 436 to 438, that he agrees with Aksakof that Eduard von Hartmann's hypotheses of the subconscious are not sufficient to explain all psychic phenomena, there still remains the psychic element, the nature of which is wholly hidden from us. He states :—

"We must not hide from ourselves that these phenomena introduce us into another world, into an unknown world, one that is still to be explored in its whole extent. As to beings different from ourselves—what may their nature be? Of this we cannot form any idea."

He says the agents seem sometimes to be independent, showing the action of an unknown intellect, and gives examples on p. 437, averring that we have a thousand examples of this kind. He adds—"In psychical phenomena there is a voluntary, capricious, incoherent, intellectual element" and on pp. 452-453 gives the conclusions to which he has come, namely—

- (1) The soul exists as a real entity independent of the body
- (2) It is endowed with faculties still unknown to science
- (3) It is able to act at a distance, without the intervention of the senses.

I may sum up the whole matter with the single statement that there exists in nature, in myriad activity, a psychic element the essential nature of which is still hidden from us."

ALEXANDER N. AKSAKOF,

Imperial Councillor to the Czar, editor of *Psychische Studien*, was an indefatigable psychic experimenter. He wrote an important work *Animism und Spiritism* published in French and German. It was an answer to Dr. EDUARD VON HARTMANN'S *Spiritism* wherein Dr. Hartmann tried to prove that all psychic phenomena could be explained by the assumption of exalted powers in the subconsciousness of mediums. Aksakof's conclusion was that while certain mediumistic phenomena can be explained by the hypothesis of psychic duplication of the medium there remain further phenomena which require for their explanation the hypothesis of the action of some intelligent force apart altogether.

DR. GUSTAVE GELEY

Director for some years of the Institut Métapsychique International of Paris, one of the greatest authorities on Psychical Research, wrote in his classical work *From the Unconscious to the Conscious* (p. 278) :—

" If I am permitted to give my personal impression from what I have observed in the domain of mediumship, I would say, although one is not able in any special case to affirm spiritistic intervention with scientific certitude, yet one finds oneself obliged, willy-nilly, to recognise, taking the phenomena *en bloc*, the possibility of this intervention. As regards myself I consider the action, in mediumship, of intelligent entities distinct from the medium, as probable "

JAMES H. HYSLOP, Ph D, LL.D.,

formerly Professor of Logic and Ethics in Columbia University and founder of the independent American S P R, wrote in his work *Contact with the Other World* :—

" History shows that every intelligent man who has gone into this investigation [of psychics] if he gave it adequate examination at all, has come out believing in spirits

" If we once grant the existence of spirits, incarnate or discarnate, we must admit it to a place among the causes in nature ; indeed we shall hardly discover its existence save through its effects. All that we do is to insist on evidence, and only the prejudices for a theory [of materialism] that relies as much on tradition as do the orthodoxies of religion, now stand in the way of a ready belief in the existence of discarnate spirits "

W. J. CRAWFORD, D Sc,

at Belfast with Miss Kathleen Goligher in a long series of brilliant experiments studied the mechanics of telekinesis

Some of his results were attested to by the late Sir William Barrett, F.R.S., and others. He was in the habit of speaking of " operators," that is to say, the invisible beings behind the phenomena.

SIR WILLIAM F. BARRETT, F.R.S.

Professor of Physics at the Royal College of Science of Dublin, describes in his work *On the Threshold of the Unseen* various experiments which thoroughly convinced him of the reality of psychic phenomena. He states :—

" That there is an unseen intelligence behind these manifestations is all we can say, but that is a tremendous assertion " (p. 79).

PROFESSOR JOHANN C. F. ZOLLNER,

Professor of Physical Astronomy at the University of Leipzig, whose investigations into psychic phenomena are well known, accepted beyond any doubt the agency of an invisible intelligence as shown by several passages in his *Transcendental Physics* (translation by Mr C. C. Massey).

ROBERT HARE, M D.,

Emeritus Professor of Chemistry in the University of Pennsylvania, wrote of an experiment he made :—

" I submit these facts as proving that there must have been an invisible intelligent being at work during the experiment "

I quote the above high authorities, who have formed their opinions *after experimenting*.

This list could have been easily enlarged with outstanding names, past and present.

The great philosopher KANT said (*Traume eines Geistersehers*, etc.) :—

" I confess that I am much disposed to assert the existence of immaterial beings in the world."

EDWARD BULWER LYTTON,

in a letter to Lady Combermere in 1854 wrote :—

"There may be intermediate beings of mixed nature, not deliberately evil nor steadily benevolent, capricious, uncertain, and only able to get at imperfect rapport with humanity. They may amuse themselves with taking feigned names and sporting with mortal credulity, and be delusive and erring prompters without any settled motive.....They may be very injurious to ordinary understandings, and very disappointing to the highest."

*Bulwer Lytton as Occultist*, p 33, by C. N. Stewart, 1927

MAURICE MAETERLINCK

This well-known writer, very familiar with psychic phenomena, wrote in *Le Royaume des Morts* of "invisible beings which probably surround us"

RUDYARD KIPLING

in an address to the Royal College of Surgeons in February, 1924, said :—

"Man is an imperfectly developed animal, intermittently subjected to the unpredictable reactions of an unlocated spiritual area. The reactions will always remain unpredictable, to the annoyance of those who would like to reproduce them in a laboratory."

(Quoted by Sir L. Jones, *Light*, 14th April, 1933)

Such statements give countenance to the likelihood of the facts recorded in this book being truly facts, and give me courage to publish it

Once admit that there is an intelligence behind all such psychic phenomena it is not difficult to concede that the intelligence possesses the power of choice and exercises it. This would explain the capricious character associated with all psychic results. The capriciousness seems to be more than what one would expect from dissimilarity of conditions solely

Professor RICHET, who has interested himself so deeply in psychical research, pointed out in one of his lectures the great difficulty of the subject and gave encouragement to his hearers in these words —"Fortunately for objective psychology there is something which goes beyond observation, there is experiment."

Experimentation is open to everyone who has the enthusiasm, the patience, the necessary funds and *can find the suitable medium*. A labourer with a pick-axe can unearth new ores for the learned to analyse and maybe a Becquerel may start, from a humble labourer's efforts, a new and interesting branch of science.

As a labourer in the field of psychics I have endeavoured to collect simple psychic phenomena, especially of supernormal photography, under experimental conditions, and struck unexpectedly a vein of "Direct writing"

When once it is recognised that psychic photography is a fact it may become a most abundant source of knowledge. The experimental method has hardly been used in connection with it up to the present. It is really astonishing to contemplate what psychic photography portends. It stands out as one of the most novel facts with which mankind has become acquainted, perhaps, since the invention of the microscope, for these supernormal photographs could not have been produced without the functioning of some intelligent skilful invisible agent.

DR G. LINDSAY JOHNSON (already quoted) who among his many other qualifications is an expert photographer (medallist), and a Fellow of the Royal Photographic Society, London, writes concerning supernormal photography :—

"These phenomena are among the most easily verified of all supernormal occurrences. They are exceedingly striking and well worthy of scientific examination, because the experiments can be repeated. If, as one wishes, of all the experiments I have made I have hardly had a failure"

My reports may be considered of value on account of the number of them and of the conditions under which the results were obtained, and because they *are simple in character and can easily be repeated with a suitable medium.*

The study of the simplest phenomena of a new science may be the best avenue of attack; the nature of "fire" was learnt by simple experiments in the laboratory, not by the study of the imposing exhibitions of its effects in gigantic conflagrations.

It requires a great mass of testimony to arrest the attention of men of science to the reality of these supernormal or unusual facts. Therefore, every contribution to the collection of these facts is of value.

Scientists—that is, those dealing with matter—are fishing in rivers of the material world and must not pass judgment on the fish landed by those who adventure on the ocean of occultism. They cannot justly express any opinion about the fish caught by me, unless they are willing to fish in similar waters. They must recognise that the fish—that is, the facts—landed by me may reasonably be quite unlike the facts they land from their streams. Indeed, those who have adventured on the ocean of occultism, have always landed phenomena similar to such as are recorded herein (see Holms' *Facts of Psychic Science and Philosophy* and Dr Fodor's *Encyclopædia of Psychic Science*).

Professor Richet wrote —

"Do not allow ourselves to be turned from the truth by the strangeness of the phenomena. It is not a question as to whether a fact disturbs our conception of the universe, for our conception of the universe is terribly infantile."

Perhaps the record of the experiments contained in this work may direct the attention of the controllers of some wealthy organisation in this country, devoted to the acquisition of new knowledge, to the extraordinary opening into an absolutely fresh class of facts amenable to scientific investigation, which psychic photography affords. When an institution of high standing and men of eminence take this problem seriously in hand and transfer it from the somewhat moist field of sentimentality to the hard open ground of knowledge for the sake of knowledge, those among our fellow-creatures who possess the rare attribute of inducing Extras on photographic plates will no longer fear to make known their curious power and will assist the devotees of science in their endeavours to fathom this great mystery.

Here and there a person so gifted may be found willing, for an honorarium, to contract to submit himself for a definite number of years to experimentation, agreeing to reserve his power exclusively to the contracting body. By some such method one may hope to advance beyond the bare collection of facts. The expense involved would be trifling compared with present-day outlay on many scientific instruments. If psychic photography is a fact, and one has only to study the evidence impartially to know that it is, how much more valuable for advancing our insight into man's surroundings is a psychic photograph, than (for that purpose) even an unlimited supply of radium.

It goes without saying that no investigation of this kind would be undertaken without some training and a previous perusal of the best literature on the subject, especially to be recommended is the introduction written many years ago by Mr. C. C. Massey to his translation of Eduard von Hartmann's *Spiritism*, a short extract from which is here given:—

"The demand for scientific examination of this subject usually assumes that nothing more is requisite than habits of observation and acuteness acquired in physical experimentation. For success in this inquiry those who undertake it should in general be qualified by sympathies and interests intimately concerned in the eliciting of the said phenomena. The meron  
 124-133. the Rev. H. likely to touchments



springs of the subtle forces which are liberated by mental, though not always conscious dispositions. It would be the grossest mistake to assume, however, that only emotional and uncritical partisans of mediums are therefore likely to meet with a success which they would thus be unqualified to verify satisfactorily for others "

COUNT C DE VESME, the distinguished continental author and psychical researcher, whose work *A History of Experimental Spiritualism* was laureated by the French Academy of Science, wrote in *Psychica*, Dec 1933 :—

" Good mediums have developed best in a mystical, spiritualistic atmosphere. Almost invariably great investigators who began with non-spiritualist convictions and purely materialistic methods, have discovered that such an attitude militated against the success of their experiments, and that the best results were obtained by conducting their sittings as though in full agreement with the spiritualistic claims made by the medium in question. Schrenck-Notzing, somewhat brutal in his methods in earlier days, came to grasp fully this essential point, viz, that it is necessary never to oppose the medium's opinions as to the subconscious personifications to whom they attribute the nature of spirit-guides, unless you wish unwisely to inhibit their best and most interesting phenomena.

" As soon," says DE VESME, " as such mediums pass from the hands of Spiritualists into those of anti-Spiritualists, you see their faculties wane and often entirely die out. It is folly to expect a plant to flourish and bear seed unless it is nourished and suitably cared for, mediumship is an emotional faculty, and it can only develop freely in a similar atmosphere "

(*Light*, Dec 22nd, 1933. Quotation from *Psychica*, Dec 1933 )

" The difficulty of this branch of science," writes BARON VON SCHRENCK-NOTZING, " does not lie in the difficulty of observation but in the difficulty in obtaining the psycho-dynamic mediumistic phenomena which, as is the case with the creative act in art, are in a high degree dependent upon the sympathy (gefühlsmässige Einstellung) of the experimenter and the spiritual atmosphere (geistiges Milieu) of those assisting "

PROF. RICHET says the facts of objective metapsychics are exceptional. Mediums producing physical phenomena, ectoplasm, materialisations, movement without contact are exceedingly rare. We are always seeking at the Institut Métapsychique to find such mediums.

In view of the great scarcity of mediums for physical phenomena it seemed to me to be worth while to make an intensive study of Mrs. Deane's powers.

I am much indebted to the late Sir William Barrett and to Sir Oliver Lodge for the encouragement given me in my investigations and to Mrs. B. McKenzie of the B.C.P.S. for her kind help, to Miss Estelle W. Stead for allowing me to use some of her prints, also to the late Mr. Henry Blackwell for information and many photographs given me, to Mr. Fred Barlow for the benefit of his labours on behalf of the S.S.S.P. and his other writings on psychic photography (his conclusion on the subject is, however, contrary to mine), to Messrs. L. N. Fowler & Co. publishers of *Photographing the Invisible* by James Coates, for permission to make many references to that book, to Mr. George H. Breaker for the record of his work with Mr. Hope printed in chapter VI, to Mrs. Donohoe for her contribution, to the late Dr. T. Glen Hamilton for having allowed me to reproduce the photograph illustrated on page 288, to Messrs. Fratelli Bocca, publishers of *Fotografie di Fantasma* by Dr. Enrico Imoda for their kindly consenting to my including two illustrations from that work (p. 325), to the editors of *Psychic Science* and *Light* for numerous references to their journals, and, not least, to Mrs. Deane for her great patience in submitting to me all my inquiries and to many others who contributed, assisted me.

## SYNOPSIS.

INCLUDING SOME REFERENCES TO ARTICLES IN 'PHOTOGRAPHING THE INVISIBLE' BY JAMES COATES, 2ND EDITION, L. N. FOWLER & CO, LONDON.

A) *Evidence in favour of Psychic Photography* :—

Sir Oliver Lodge, p.3 (1) and p.313 (330a) in connection with Mrs. Deane.  
Dr. Hereward Carrington, p.286 (277) in connection with Mr. Hope and Mrs. Deane.

Mr. F. Bligh Bond, p.286 (278a) with Mrs. Deane.

Mr. Harry Price, p.285 (276) with Mrs. Irving.

Mr. Stanley De Brath, p.285 (274) with Mr. Hope.

Sir William Barrett, p.285 (274) with Mr. Hope.

Sir William Crookes, p.284 (272) with Mr. Hope.

Dr. George Lindsay Johnson, p.286 (279).

Mr. G. H. Breaker, pp.98-103.

Dr. T. Glen Hamilton, p.288 (281).

Dr. K. O. Kallenberg, p.289 (282) with Mr. Hope.

Dr. T. Fukurai, p.103 (29f).

The Burnside Extra through Mrs. Deane, p.40 (2c).

The Remembrance Day Extras, p.21, Figs. 37 and 38; p.25, Figs. 59 and 60; p.283, Figs. 417 to 419

Many of the Hope-Stephenson results, chapter V. especially pp.79-81, (27) (27a), Figs. 150, 151.

Many results given in the Appendix, especially :—

Page 281 (269); p.286 (278a); p.287 (280); p.288 (281), p.290 (286) (286a); p.291 (287), p.294 (297) (298) (299); p.295 (301); p.297 (306), p.307 (318a) (319); p.308 (320), p.309 (321) (322) (323), p.310 (324) (325) (326), p.311 (327); p.312 (330).

Extras recognised by relatives and friends; given under C) overleaf.

The reports contained in the books etc. listed on p.11 and pp.380-382

The largest and most easily accessible collection of well attested Extras is to be found in Coates' book *Photographing the Invisible* published by L. N. Fowler & Co., 7, Imperial Arcade, Ludgate Circus, London, E.C. 4. The following references are from the second edition of that work. I mention only the most outstanding of them :—

Page 30, Fig. 1; p.32, Fig. 2; p.33, Dr. Child's Report; pp.37-38, Mrs. Guppy and Miss Houghton with Hudson; pp.39-41, Mr. Thomas Slater's investigation of Hudson; p.42, Mr. Wm. Howitt *re* Hudson; pp.45-49, Alfred Russel Wallace, F.R.S., with Hudson, Fig. 4; pp.49-52, Mr. John Beattie *re* Hudson; pp.50-51, Mr. J. Traill Taylor *re* Hudson; p.56, Mr. W. H. Harrison, *re* Buguet; p.61, Mr. S. C. Hall obtains with Buguet an Extra of his father with his out-of-date officer's queue; pp.65-73, Messrs. James Robertson and Andrew Glendinning *re* David Duguid; pp.73-77, Mr. J. Traill Taylor's investigation of Duguid; pp.77-78, Edina (Duncan Antonio, a legal luminary of Edinburgh) with his friend, an accomplished photographer, has successful sittings with Duguid; pp.81-82, Mr. J. Coates has good results with Duguid; pp.87-91, Mr. F. C. Barnes obtains with Bournsnel a portrait of the Empress of Austria Fig. 15 exactly like that in a book he had been reading; pp.92-97, Mr. W. T. Stead obtains with Duguid a remarkable Extra of Piet Botha, Fig. 16; pp.98-108, the testimony of Mr. James Robertson and others *pro* Bournsnel; p.107, Mr. A. Glendinning with Bournsnel; pp.108-113, Lt.-Col. E. R. Johnson obtains an Extra on which the shadow of the sitter's hand is seen, Fig. 21; pp.114-123, some convincing American tests, especially one where the Extra represented the sitter's mother with two thumbs on one hand which she had in life, pp.124-133, the Rev. Hall Cook's experiments

with Wyllie, especially the Loudon Extra, *Fig. 26*; pp.133-139, the Rev. Hall Cook's experiments with Martin; pp.143-166, results with Wyllie by sending locks of hair etc. from the British Isles to Wyllie in California; Mrs. Coates obtains in this way the likeness of her grandmother, *Fig. 32*; pp.166-203, experiments with Wyllie in Scotland; Mrs. Coates, the sitter, obtains an Extra of her grandmother again, also her aunt, and her daughter with lilies, and Mrs. Auld with roses, *Figs. 33-37, 39-43, 45, 46*; p.205, an Extra obtained through Hope by members of the Society for the Study of Supernormal Pictures in conference who testified to the fraudproof conditions which prevailed, *Fig. 48*; p.207, members of the Society for the Study of Supernormal Pictures in conference pass a resolution pro supernormal photographs; p.214, Miss Stead obtains an Extra of her father with Hope, *Fig. 50*; p.220, Miss Stead obtains an Extra of her brother which she mentally requested, *Fig. 51*; pp.223-225, the E. T. Hobbs Extra showing the rim of the locket holding the similar normal photograph, *Figs. 52-53*; pp.229-238, the remarkable Haigh photographs, *Figs. 54-56*; p.239, Extras, Mrs. Jeffreys and Mrs. Coates, *Figs. 57-58*, pp.253-259, Mr. Barlow's contribution to the Coates' book, including the photograph of Mrs. Deane and her daughter and the two Extras, *Fig. 62*, pp.277-281, the West case, where the locket containing the life photograph is reproduced in the Extra, *Figs. 65-66*.

**B) Evidence in favour of Skotographs (Extras obtained in Darkness): —**

Page 46 chapter IV, p.55 (15) *Fig. 117*; p.56 (16) *Fig. 118*, (17) *Figs. 119 to 121*; p.58 (18) *Figs. 122, 123*, (19) *Fig. 124*; p.59 (20) *Fig. 127*; p.67 (22b) *Figs. 132, 133*; p.69 (22c) *Fig. 135*, p.73 (24) *Figs. 140, 141*; p.99 (29) *Figs. 179, 179A*, p.100 (29a) (29b) *Fig. 179C*, pp.101, 102 (29c) (29d) *Figs. 179D, E, and F*, p.103 (29e) (29f); a footnote on p.151, p.281 (268); p.289 (282) *Fig. 423* (283), p.291 (287) *Fig. 424*, (288) *Fig. 425*. See also Mrs. Donohoe's pp.327 to 345.

References to examples given in Coates' book cited above — p.286, Mr. A. Glendinning and a non-professional psychic, *Fig. 68*, p.288, Mr. A. Glendinning and Duguid, *Fig. 69*, p.289, Mr. Edina (Duncan Antonio) and his professional photographer when he obtains an Extra of his brother through Mr. Duguid—this Extra has seaweed round the neck—the brother was drowned at sea, pp.289-296, remarkable history of the skotograph of Mrs. Walter Jones obtained by Lacey, p.296, skotographic Extra of a canoe obtained by a retired professional photographer after he had been looking fixedly at a canoe, p.297, the Dr. T. D'Aute-Hooper skotograph of which Mr. Coates states he is thoroughly satisfied with the evidence, pp.297-302, testimony pro Dr. Hooper by Mr. Young (professional photographer) and Mr. H. Bailey (professional photographer of seventeen years experience); pp.314-324, Dr. Lindsay Johnson's 'White Rose' skotograph through Hope, pp.324-328, watertight test with the medium Vearncombe made by Mr. George Garscadden and a professional photographer, Mr. Hunter—this is known as Hunter's Test, pp.329-332, Mr. F. Barlow's remarkable tests, yielding four Extras, with Vearncombe, pp.332-339, Major R. E. E. Spencer's remarkable experiments, pp.338-341, Major Darget's experiments. In *The Great Problem* by Dr. Lindsay Johnson, first edition, p.139, Dr. J's remarkable experiments with sensitised paper.

**C) Extras Recognised by relatives and friends: —**

Page 12 (1b); p.40 (2c) *Fig. 95*, p.64 (22); p.284 (272) (273); p.285 (274); p.290 (285); p.293 (292) (293), p.294 (294); p.295 (301); p.308 (320), p.309 (321); p.310 (324) (326); p.311 (328) (329), p.312 (330).

Coates' book : *Pages* 26, 28 ; *p.* 30 *Fig.* 1 ; *pp.* 42, 45 ; *p.* 46 *Fig.* 3 ; *p.* 47 *Fig.* 4 ; *pp.* 50, 53, 61 ; *p.* 92 *Fig.* 16 ; *pp.* 99 to 105 *Figs.* 17 to 20 ; *p.* 107 ; *p.* 117 ; *pp.* 125 to 132 *Figs.* 25, 26 ; *pp.* 143 to 149 *Fig.* 31 ; *p.* 155 ; *p.* 159 *Fig.* 33 ; *p.* 168 *Fig.* 35 ; *p.* 169 *Fig.* 36 ; *p.* 171 *Fig.* 37 ; *pp.* 188 to 195 *Figs.* 42 to 45 ; *p.* 214 *Fig.* 50 ; *p.* 220 *Fig.* 51 ; *pp.* 223 to 225 *Figs.* 52, 53 ; *pp.* 229 to 241 *Figs.* 54, 55, 57, 58 ; *p.* 250 *Fig.* 59 ; *pp.* 271 to 277 *Fig.* 64.

D) *Evidence which tends to show that Impressions previously made on the Minds of the Sitters play a part in the production of psychic pictures :—*

*Page* 12 (1*b*) , *p.* 18 *Fig.* 22 , *p.* 19 *Fig.* 25 ; *p.* 37 *Fig.* 90 ; *p.* 40 (2*e*) *Fig.* 95 ; *p.* 42 (2*h*) *Fig.* 95/2, (2*i*) *Fig.* 95A , *p.* 43 (2*j*) , *p.* 49 (5) *Fig.* 116 , *p.* 50 *Fig.* 110 ; *p.* 58 (19) , *p.* 59 (20) *Fig.* 127 , *p.* 99 (29) *Figs.* 179, 179A ; *p.* 100 (29*a*) *Fig.* 179B , *p.* 150 (95), (95*a*) *Fig.* 247 , footnote on *p.* 151 ; *p.* 173 (131) *Fig.* 296 , *p.* 183 (151) *Fig.* 315 ; *p.* 192 (158*a*) *Fig.* 324 , *p.* 219 (211) *Fig.* 356 , *p.* 286 (277), (278) *Fig.* 421 ; *p.* 293 (291) *Fig.* 430 , *p.* 302 (314) , *p.* 312 (330) , *p.* 315 (336) ; *p.* 319.

See also Coates' book, *pp.* 87-91, Mr F C Barnes obtained with Bourisnell a portrait of the Empress of Austria (*Fig.* 15) exactly like that in a book he had been reading , and *pp.* 223-225 the E T Hobbs Extra, and *pp.* 278 and 296. Extras of relations as they were shortly before and during their last illness ; some included in above list , see also Coates' book *p.* 107 at foot, and *p.* 244 Mr Auld's Extra of his wife

See also "Mental suggestions" below , and Mrs Donohoe's results, *p.* 330 (347) (348) , *p.* 334, (355) to (358) , *p.* 335 (359).

Possibly many recognised Extras are born of memory pictures

E) *Extras obtained by Amateurs :—*

*Page* 11 (1*a*) , *p.* 294 (300) ; *p.* 295 (301).

F) *Over-exposure in psychic photography, Harmless :—*

*Pages* 21, 24 , *p.* 76 (25*b*) , *p.* 285 (276) , *p.* 286 (277) ; *p.* 301 (312).

G) *Extras sometimes Disappear during development :—*

*Page* 82 (27*b*) , *p.* 194 (163) . *p.* 203 (182) , *p.* 285 (276).

H) *Evidence that in some Psychic Photographs Cut-out paper Pictures, Cotton-Wool, and Muslin have been used :—*

*Page* 18 *Figs.* 19 to 21 , *p.* 19 *Fig.* 26 ; *p.* 23 *Figs.* 49 to 52 , *p.* 24 *Fig.* 58 , *p.* 26 *Fig.* 63 , *p.* 27 *Fig.* 66A ; *p.* 296 (304*a*) *Figs.* 433 to 437 ; *p.* 299 (308) and *p.* 325 *Figs.* 447A, 447B ; *p.* 300 (310) ; *p.* 324 (341*a*).

I) *Evidence of the use of Mundane Apparatus and Material in the production of some psychic photographs :—*

See H) Cut-outs, etc. ; J) Normal pictures ; also Double exposures, *p.* 300 (311) ; *p.* 316 ; *p.* 321 (339*a*) (339*b*) *Figs.* 440, 441.

In the Hope-Stephenson (chapter V) results, many show brush-like marks on the surface of the gelatine and some of these have ring marks in addition, indicating the application of some instrument.

For examples of what is meant by brush marks see *pp.* 74 to 77 and 84.

For what is meant by rings see *pp.* 87 and 88.

The following have brush marks with finger marks but no rings:—

*Page 69 (22d); p.70 Fig. 135a (23); p.72 Fig. 139; p.74 (24a) Fig. 141a; p.75 Fig. 140a; p.76 (25c); p.78 (26b); p.79 (27), p.81 Fig. 151a; p.84 Fig. 155a; p.86 (28aa).*

The following have brush marks and rings, or indications of them —

*Page 76 (25c) (26) Fig. 144; p.77 Fig. 144a; p.79 (27); p.81 Fig. 150a, p.82 Fig. 152a; p.83 (28); p.87 Fig. 160a, p.88 Figs. 161a, 163a, 164a, p.89 (24d); p.90 (28f).*

Some especially interesting Hope results:—

*Page 64 (22) (22a); p.70 (23); p.78 (26b), p.79 (27); p.91 Fig. 165; p.99 (29), p.100 (29a) (29b); p.101 (29c) and many in the appendix.*

Plate (28n) p.94 (the only plate with that feature) shows a dark band  $1\frac{1}{2}$ " in height, suggesting the raising of the shutter in the light. On this plate the Extra is within the dark band, see p. 96 Fig. 170.

**J) Copies of Normal Pictures appear sometimes as Extras:—**

*Page 19 Figs. 26, 28; p.24 Figs. 53 to 58, p.302 (313) (314)*

**K) Evidence of the employment, sometimes, of a Chemical in the production of various Marks upon photographic plates used by Mrs. Deane:—**

*Pages 16 to 18; p.28 (2c), pp.32 to 36, 38; p.42 (2f) to (2i) Fig. 95A, pp. 46 to 54; The chemical itself visible, p.59 (21).*

**L) Evidence of Design or Purpose in some of the Chemical Freak Marks:—**

*Pages 16, 17, the arches; p.34 Figs. 78 and 79; p.35 Fig. 81; p.36 Figs. 86 to 88; p.37 Fig. 90, p.38 Fig. 94; p.42 (2h) (2i); p.49 (4) Fig. 108; p.50 (5) Figs. 109 to 111; p.52 (8) Figs. 114, 114A and B.*

**M) The effect of Copper at a distance producing, under Mrs. Deane's influence, Copper Marks upon sensitive plates:—**

*Page 50 (6), p.51 (7); p.52 (9); p.53 (10) to (12); p.54 (13); p.59 (20a).*

**N) Evidence of the exercise of Metagnomy (telepathy, clairvoyance, etc.) by mediums for photographic effects:—**

*Page 76 (26), p.88 (28ccc); p.224 (211e), (212); p.225 (214) (215); p.226 (218) (219), p.228 (222) (223); p.229 (226); p.230 (227), (229); p.231; p.234 (231) (232); p.236 (239); p.238 (241); p.239 (246) (247), p.240 (249b) (249c); p.242 (252) (253); p.245 (254); p.246 (255) (256); p.273 (258); p.275 (259); p.285 (276); p.298 (307a) (307b); p.315 (335), p.321 (339a); p.322 (339b); see also the swan (?) pictures, p.58 (19) (20) Figs. 124, 127.*

**O) Evidence of Telekinesis is furnished by:—**

*Page 198 (171); p.199 (172); p.201 (177); p.203 (180); p.209 (191) (191b); p.211 (192) (194); p.212 (196); p.213 (198); p.214 (200).*

## SYNOPSIS

**P) Evidence of Apportage :—**

Page 59 (21) ; p.119 (43a) ; p.240 (249) ; p.241 (251) Fig. 372 ; p.280 (264) ; p.299 (308a) ; p.352 (368).

Nearly all the brown marks (a great number) reported in chapter VII.

**Q) Evidence of Knowledge Beyond That Possessed by Mrs. Deane exhibited in the results of some experiments :—**

Page 131 (63) Fig. 225, the 2<sup>a</sup>.

In my H and F experiments the writing of Greek Letters (Mrs. Deane knows no Greek).

Greek letters Openly Suggested, which appeared by Direct writing :—Page 170 (123) Fig. 290 ; p.172 (129) (130) Fig. 295 ; p.175 (135) (137) ; Fig. 301, p.177 (139) ; p.178 (140) Fig. 305 ; p.186 (154), (155) Figs 320, 321

Greek letters Mentally Suggested which appeared by Direct writing :—Page 178 (141) (142) Fig. 306, p.180 (145) Fig. 310, p.181 (146) Fig. 311, p.182 (148) (149) Figs 313, 314 ; p.185 (152) (153) Fig. 316. Among these letters are cursive "pi" and "phi," ; this way of writing these letters was also previously unknown to the author.

**R) Other Open Suggestions which appeared by Direct writing :—**

Page 125 (48) (49) Figs 213, 215 ; p.126 (50b) (52) Figs. 216, 217 ; p.127 (54) (55) Fig. 218, p.128 (56a) (56b) Figs. 219, 221, (57), (58) ; p.130 (61a) Fig. 222, (61c) Fig. 223, p.131 (62) (63) Figs. 224, 225 ; p.132 (64) (65) Figs 226, 227, p.133 (66), p.134 (68) Fig. 228, (69) Fig. 229, p.136 Fig. 231, p.138 (77) Fig. 234, (77b) Fig. 240A (78) ; p.139 (80) Figs 240C, 241E, 240B, (80a) Fig. 240D, (81) Fig. 235 ; p.141 (84) Fig. 237, (85), p.142 (87) Figs. 241F, 241G, p.144 (87c) ; p.146 (91) Fig. 245, p.148 (92a) Fig. 246A, (92b) Fig. 246B, (93) Fig. 246C, p.151 (96a) Fig. 249, p.152 (96b) Fig. 250, (97) Fig. 252 ; p.153 (99) Fig. 253, p.154 (100) Fig. 254 ; p.155 (102a) Fig. 255, (102c) Fig. 256 ; p.156 (102d) Fig. 257, (102e), p.159 (105) Figs. 263, 264, p.161 (108) Figs 267 268 ; p.163 (110) Figs. 273D, 273E ; p.164 (111) Fig. 273, p.165 (112) Fig. 274, (113), (114) Fig. 276 ; p.166 (114a) Fig. 277, (115) Fig. 278 ; p.167 (116) Fig. 279 ; p.169 (120a), p.170 (123) Fig. 290 ; p.171 (125), p.172 (129) (130) Figs. 294, 295, p.190 (157) Fig. 323 ; p.192 (158a) Fig. 324 ; p.200 (175) Fig. 333

**S) Other Mental Suggestions which appeared by Direct writing :—**

Page 167 (117) Fig. 281, (118) Figs. 280, 282 ; p.168 (119) Figs. 283, 284 ; p.170 (122) Fig. 289 ; p.171 (127) Fig. 291, p.186 (154) (155) Figs. 318, 320 ; \* p.193 (160a) (161) Figs. 325, 326 ; p.195 Fig. 327 (165) ; p.196 (166) Fig. 328, (167) Fig. 329 ; p.198 (169) (170) Fig. 331 ; p.202 (178) ; p.203 (179) Figs. 335, 336, (182) Figs. 337 to 339, (183) ; p.206 (184) (185) Fig. 340, (186) (187) Fig. 341 ; p.212 (195) Fig. 349 ; p.216 (206) Fig. 352 ; p.217 (207) (208) Fig. 353.

**T) Suggestion, Unknown to Medium and Sitter made by a person not present :—**

Pages 207, 208 (188) (189) Figs. 343 to 345.

**U) Inexplicable Appearance of Marks and Letters on an Inner Sheet of packets of paper held pressed between Mrs. Deane's hands :—**

Page 127 (56) ; p.132 (64) Fig. 226, (65) Fig. 227 ; p.134 (69) Fig.

## EXPERIMENTS IN PSYCHICS

229; p.135 (70) (71) Fig. 230; p.136 (73); p.137 (74) Fig. 233, (75) (76); p.138 (77) Fig. 234, (78); p.139 (80) Fig. 240C; p.140 (82); p.142 (87) Fig. 239; p.144 (88); p.145 (90); p.146 (91) Fig. 245C; p.151 (96); p.154 (100) Fig. 254, (101); p.155 (102); p.163 (110) Fig. 273E; p.165 (113); p.166 (115) Fig. 278; p.167 (117) Fig. 281, p.171 (125); p.173 (131) Fig. 296; p.175 (134); p.176 (138) Fig. 302; p.189 (156); p.280 (266).

### V) *Absence of Offset or Transfer of an evidently once moist mark on to a contiguous sheet:—*

Page 135 (71); p.138 (78); p.152 (97a); p.154 (100) (100a) Fig. 254; p.167 (117).

### W) *Sounds like a stream of electric sparks with Mrs. Deane:—*

Page 127 (56), p.128 (57), p.129 (60); p.133 (67); pp.134, 138.

### X) *Specially Evidential Results:—*

The results given in this Synopsis under headings Q, S, T, U, V, AJ, AM, AO, AQ, AR, AT, AV, AW

Also p. 40 (2e) Fig. 95, p.55 (15) Fig. 117; p.56 (16) (17) Figs. 118 to 121; p.58 (18) (19) Figs. 122 to 124, p.59 (20) Fig. 127; p.79 (27) (27a) Figs. 150, 151; pp.99, 100 (29) (29a) (29b) Figs. 179, 179A, 179B, p.101 (29c) Figs. 179D to 179F, p.125 (48) (49) Figs. 213, 215; p.126 (52) Fig. 217; p.127 (55) Fig. 218C, p.131 (63) Figs. 224, 225; p.142 (86) Fig. 238; p.145 (89) Fig. 243, p.157 (103) (104) Fig. 262, p.164 (111) Figs. 273A and B, p.171 (124), pp.182 to 184 Fig. 315, p.193 (161) (162) Fig. 326; p.212 (196) (196a), p.213 (198), p.218 (210) Fig. 355; p.219 (211) Fig. 356.

### Y) *Author's Comments:—*

Page 14 (1c); p.24 (2a) (2b), p.51 (7), p.53 (11), p.87 (28bb); p.92 (28h) (28k); p.96 (28o); p.113 (42); p.115 (42a), p.116 (42b); p.120 (44a); p.127 (55a) p.129 (59); p.130 (61b); p.132 (65a); p.136 (71a); p.138 (77a); p.140 (81a) (83), p.142 (86a) (87a); p.146 (90b), p.148 (93), p.150 (95a); p.154 (100a); p.159 (104a); p.160 (106), p.165 (111a); p.174 (131a); p.192 (158a), p.193 (162), p.200 (174); p.201 (176a) p.203 (183); p.205 (183b), p.210 (191d), p.213 (196a); p.216 (203a); p.220 (211), p.226 (217), p.235 (234a); pp.241, 242; p.280 (265) (266a); p.304 (315a); p.322 (339b); p.323 (341); p.324 (341a); p.330 (345); p.356 (370), p.357 (371).

## I) SUPERNORMAL OR DIRECT WRITING OR DRAWING BY MRS DEANE ON—

### AA) *Plain paper (description of exp'ts. p.107 (30b)):—*

Page 123 (45a) Fig. 209; p.124 (47) Fig. 212, p.137 (74) Fig. 232; p.139 (79) to (61); p.140 (82a); p.141 (84), p.144 (88), p.145 (90); p.157 (102f) Fig. 260; p.159 (104b) (105); p.160 (105a) p.171 (124); p.181 (146a); p.182 (149); p.185 (153); p.186 (155); p.188 (155a); pp.188 to 190; p.193 (160a), p.194 (163a); p.195; p.196 (166); p.198 (170); p.201 (176); pp.201, 205; p.209 (191b), p.210 (191c); p.211; p.212 (195); p.216 (203); p.218 (209).

**AB) Ferroprussiate Paper—Architects' blue print paper (description of exp'ts. p.107 (30b)) :—**

Page 113; p 114 Fig. 190; pp. 115, 116, 118; p 119 (44) Fig. 201; p.120 Fig. 202; p 123; p.125 (48) Figs. 213, 214, p.126 (50b) (52) Figs. 216, 217; p.127 (54) Figs. 218A, 218B; p.128 (56a) Figs. 219, 220; p.129 (61); p.130 (61a) Fig. 222 (61c) Fig. 223; p 131 (63) Figs. 224, 225; p 132 (65) Fig. 227; p.134 (68) Fig. 228, (69) Fig. 229; p.135 (70) (71) Fig. 230; p.136 (71a) Fig. 231, (73); p.137 (76); p.138 (77) Fig. 234, (78), p.140 (82), p.141 (85); p 142 (87) Figs. 239, 241F; p 152 (96c) Fig. 251.

**AC) Wax Paper (description of exp'ts. p.107 (31)) :—**

Page 127 (56); p 128 (57) (58); p 132 (64) Fig. 226; p 137 (75); p 141 (85), p 151 (96); p 154 (101), p.155 (102) (102b); p.163 (110) Fig. 273D, p 165 (112) (113) Fig. 274; p 166 (115) Fig. 278; p 167 (117) Fig. 281; p 170, p 171 (125); p 173 (131) Fig. 296; p 175 (134); p 176 (138) Fig. 302; p 189 (156).

**AD) Autotype Process Paper (bichromated gelatine) placed under Mrs. Deane's hands :—**

Page 120 (45) Fig. 205; p 144 (87b) (87c) Fig. 242; p 148 (94); p.157 (103) (104) Fig. 262, p 159 (105) Figs. 264, 265; p.160 (105a); p.161 (107); p 164 (111) Fig. 273B, p 165 (114) Figs. 275, 276; p.167 (118); p 170 (121); p 172 Fig. 292; p 174 (132) (133) Figs. 297, 298, p 175 (137) Fig. 300; p.177 (139) Fig. 303.

**AE) Starched Paper or Glass (description of exp'ts. p.107 (32)) :—**

Page 116 (43); p 123 Fig. 210; p 127 (55) Fig. 218C; p 136 (72); p.137 (75); p 138.

**AF) Various other Papers, etc. (description p.107 (30b)) :—**

Page 119 (43a) (43b), p 122 Figs. 206, 207; p.123 Fig. 208; p.124 (46), p 125 (49) Fig. 215, p 126 (51); p 128 (56b) Fig. 221; p.145; p 146 (91) Fig. 245A; pp 161, 162, 180; p 178 (142); p.203 (181) (182) Figs. 337 to 339; p 219 (211) Fig. 356; p 280 (264) (266).

**AG) Plain Ground Glass (description of exp'ts. p.107 (33)) :—**

Page 139 (80a); p 140 (81b) Fig. 236, p.141 (85); p 142 (86) Fig. 238; p 145 (89) Fig. 243; p.146 (90a) Fig. 244; p 148 (92a) Fig. 246A; p.151 (96a) Fig. 249; p.152 (96b) Fig. 250; p.153 (98) (99) Fig. 253; p 155 (102a) (102c) Figs. 255, 256; p 156 (102d) Fig. 257, (102e); p 162; p 166 (114a) Fig. 277; p.168 (119) Fig. 283; p.170 (122) Figs. 288, 289; p 171 (125) (127) Figs. 291, 293; p.172 (130) Figs. 294, 295; p.174, p.175 (134) (136) Fig. 299; p.176 (138); p 178 (140) Figs. 304, 305; p.180; p 181 (146) Fig. 311.

**AH) Latent or Retarded Marks :—**

Page 114; p.116 (43) Fig. 196; p.132 (64) Fig. 226; p 137 (75); p 138; p 153 (99); p 154 (100) (100b); p.156 (102f); p.163 (110) Fig. 273D; p 165 (112) (113); p.166 (115), p.167 (117); p.170; p.175 (134); p.189 (156); p.202 (178); p.209 (191a).



## II) RESULTS OF EXPERIMENTS WITH MRS. DEANE WITH:—

AI) *Papers held between her Hands:—*

These numerous results are listed under the materials used.

AJ) *Paper placed inside a large Envelope held between her hands:—*

Page 141 (84), p.152 (97a); p.154 (100) Fig. 254.

AK) *Paper placed under her Feet (description of exp'ts. p. 111 (41)):—*

Page 114 Figs. 189, 191, p.115 Figs. 192 to 194; p.116; p.117 Fig. 195, p.118 Figs. 197, 198; p.119 (44) Figs. 201 to 203; p.122 Figs. 206, 207, p.123 Fig. 208, p.125 (50); p.126 (52) Fig. 217, (53); p.129 (61); p.140 (82), p.145 (90), p.151; p.152 (96c) Fig. 251; p.156 (102f) Figs. 259 to 261, p.162 Figs. 269, 270, p.163 (109) Fig. 271, p.169 (120) Fig. 285; p.170 (123); pp.174, 175; p.179 (143) (144) Fig. 308, p.180 Fig. 309, p.181 Fig. 312; p.182 (147); p.183 (151) Fig. 315, p.189 (155b), p.191 (158); p.209 (191a), p.214 (199); p.219 (211) Fig. 356.

AL) *Head paper (description p.110 (38) Fig. 184):—*

Page 139 (80) Fig. 240B; p.140 (81b), p.141 (84) Fig. 237, p.148 (92b) Figs. 246B, 246C; p.152 (97) Fig. 252, p.157, p.161 (108) Fig. 267, p.167 (118) Fig. 280, p.171 (126), p.183 (151) Fig. 315; p.189 (155b), p.202 (178), p.219 (211) Fig. 356.

AM) *Breast paper (description p.110 (39)):—*

Page 150 (95) Figs. 247, 248; p.153 (99); p.154 (101); p.156 (102e) Fig. 258, (102f), p.161 (108), p.163 (109), p.165 (112) Fig. 287; p.167 (116), p.169 (120), p.170 (123) Fig. 290, p.172 (128), p.173, p.189 (155b), p.193 (160); p.196 (167) Fig. 329; p.201 (177); p.202 (178); p.206 (186); p.216 (203a).

AN) *Hanging paper (description p.139 (80)):—*

Page 142 (87) Fig. 241G; p.146 (91) Fig. 245A, p.153 (99).

AO) *Cardboard Tunnel (description p.135 (70)):—*

Page 135 (71); p.139 (79) to (81); p.140 (81b); p.141 (85); p.144 (88); p.145 (89); p.146 (90a) (91), p.151 (96) (96a); p.153 (99); p.154 (101); p.155 (102) (102a), p.156 (102e); p.165 (112); p.166 (114a).

AP) *Hand-Stocks No. 1 (description p.107 (34) Fig. 180A):—*

Page 159 (105), p.160 (105a), p.161 (107) (108); p.164 (111); p.167 (116) (118), p.170 (121) (122); p.173; p.174 (132) (133); p.175 (136); p.176, p.177 (139); p.178 (142); pp.180, 181; p.182 (149), p.185 (153); p.186 (155); p.189 (156a).

AQ) *Hand-Stocks No. 2, with tape (description p.108 (35) Fig. 181):—*

Page 190 (157); p.192 (159), p.193 (160a), p.194 (163a); pp.194, 195; p.196 (166); p.197 (168a) (168b); p.198 (170) (171); p.199; p.200 (173), p.201 (176); p.203 (180) to (182); p.207; p.209 (190) (191) (191b); p.210 (191c); p.211 (192) (194); p.212 (195) (196), p.213 (198), p.214 (199) (200), p.215; p.216 (203) (205) (206); p.217 (207) (208); p.218 (209).

AR) *Hand-Stocks No. 2, with a Luminous Band over hands in addition:—*

*Page 188 (155a); \*p 189 (155b).*

AS) *Paper or Photographic Plates placed on Easel of Stocks:—*

*Page 159 (105) Fig. 263; p 160 (105a) Fig. 266; p.164 (111) Fig. 273A; p.167 (116) Fig. 279, (118) Fig. 282; p.168 (119) Fig. 284; p.170 (121) Fig. 286; p 173; p 174 (132) (133), p.175 (137) Fig. 301; pp.177, 178 (140); p 189 (155b); p.190 (157) Fig. 323; p 192 (159); p.194 (163a); p 196 (166); p 197 (168b) Fig. 330; p 200 (173) Fig. 332; p.201 (176) Fig. 334; p.207 (187a) Fig. 342; p.212 (195) Fig. 349; p 214 (199).*

AT) *Paper placed Inside Shoes or Slippers:—*

*Page 125 (50), p 126 (52) Fig. 217, (53), p.161 (106a), p.162 Figs. 269, 270; p.163 (109) Fig. 271; p.169 (120).*

AU) *Double-frame (description p.109 (36) Fig. 182):—*

*Page 195 (165); p.196 (166) Fig. 328, p.199; p.200 (175) Fig. 333; p 201; p.203 (179) Figs. 335, 336; p 206 (185) Fig. 340; p.206 (187) Fig. 341, p 208 (189) Figs. 343 to 345; p.209 (190a); p.218 (210) Fig. 355.*

AV) *Box Lid placed on Back of Mrs. Deane's Hands:—*

*Page 193 (160a) (161) Fig. 326.*

AW) *Shutter Apparatus (description p 110 (37) Fig. 183):—*

*Page 215 (201) (202), p 216 (203) Fig. 350, (205) (206) Fig. 352, p.217. (207) (208) Fig. 353*



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# EXPERIMENTS IN PSYCHICS

## CHAPTER I.

### *Introduction.*

THIS work is mainly a record of a large number of experiments carried out with the medium, Mrs. Ada Emma Deane (*née* Marriott), known as a psychic photographer. I have included some notes on a few experiments carried out for me with Mr. Hope, producer of psychic photographs for years.

The easy, but in view of the mass of the evidence, surely the extraordinary, conclusion on the part of those making a study of metapsychics, that all psychic photographs are the production of fraud, led many researchers to consider the subject not worthy of attention.

If the present record of my prolonged experiments with Mrs. Deane is accepted as representing things that really happened, the fact is established that Mrs. Deane does undoubtedly possess great mediumistic powers, which tend to strengthen one's belief in the possibility of abnormal results found on her photographic plates (under good test conditions) being the work of, or through, some peculiar quality in her.

The study of metapsychics, especially physical, is making great progress on the Continent, where it is in the hands of many trained experimenters—medical men, science professors and other university graduates—and it is now generally agreed by them that fraud, or what appears to be fraud, possibly through our lack of understanding—does not debar one from accepting as genuine those phenomena which have been produced under unimpeachable conditions of control.

Speaking of the medium Guzyk, Dr. Osty, the Editor of the *Revue Mélapsychique*, says that Guzyk's mediumistic powers must not be judged, if one is impartial and has good judgment, by the few instances where the possibilities and apparent presence of fraud are evident, so long as there remain a good number which are incontrovertibly genuine.

This view is supported by the well-known authority on psychic phenomena, Herr Studienrat Rudolf Lambert, acknowledged to be a very reasonable and cautious critic, who wrote in the *Zeitschrift für Parapsychologie* in May, 1930: "With physical, as with mental mediums, one must examine to what extent the frequent automatic, yea, in part perhaps conscious, aids (*Nachhilfen*) are capable of explaining also the good séances."

Whatever the ultimate explanation, the great Eusapia Paladino is reported to have tricked at times, and in the course of my experiments with Mrs. Deane there were occasions when the apparent presence of trickery was photographically proved, as reported in these pages, but there remain a number of unimpeachable results which I record in this work.

Experiments with human beings, especially with mediums, are difficult; there is the personal element, with all the feelings, humours, indispositions and contrariness of humanity. There is also much legitimate suspicion attending all productions of the marvellous—the possibility of fraud must always in such work be technically considered as the certainty of it; the result is that the bias against mediums is very great. (Which they resent, and this increases the difficulties.) Added to which psychically gifted persons are generally considered to be more uncertain in their moods than others.

One must bear in mind also what all workers in this field have discovered, namely, that the production of phenomena with mediums is most capricious.



The conditions under which one can be sure of results have not yet been discovered. As regards Mrs. Deane, we often had results when we least expected them, and *vice versa*.

Taking all these things into consideration therefore, after much experimenting on my own part and much reading of English, American, French and German literature on this subject, I endorse the proposition that mediums who produce some psychic phenomena which are genuine without question should be considered worthy of study. In the case of Mrs. Deane, the number of such phenomena witnessed by me and by others is very great, and the quantity of them which are genuine, without a shadow of doubt, is surely sufficient to establish the fact that it is worth while to experiment with a medium of this type

As regards such experiments, all results in connection with which there is the slightest doubt, should be put into a class apart and be disregarded. It must always be borne in mind that mediums, when undergoing experiments, are in an abnormal state, allied to the hypnotic, where the self-controlling faculties are the first to be suppressed

Until, therefore, the subject is thoroughly understood, let us, where there are, with certainty, some genuine phenomena, accept them, and leave out of account all those which are questionable, not thinking evil of the source of them, ever mindful of our present ignorance of psychic causes or influences

As this book is addressed to students of this new science, meta or parapsychics, I will not waste time and space with a disquisition upon psychic phenomena in general, and the support given to the results here detailed by the many published accounts of similar happenings. Those with most experience will know that the strange things herein noted may indeed be facts, however unusual and inexplicable

The late Dr. Abraham Wallace, President of the Society for the Study of Supernormal Pictures, a medical man who was quite capable of holding his own in the medical world, and, it goes without saying, possessed of more than ordinary intelligence, has stated that no supernormal happenings would astonish him, so great has been the variety, so extraordinary the nature of the phenomena which he has witnessed in the psychic realm during his very many years of research

It must be remembered that the number of physical mediums is very small, and the number of serious investigators is also very small, and the number of such serious investigators who can come in contact with and study mediums of special abilities—who will allow themselves to be studied—is smaller still. That is the reason why the facts of such mediumship are, at the present day, not accepted by the scientific world

Not many years ago the falling of matter from space on the earth's surface was similarly derided, as the happenings were witnessed by very few people; there is nearly as little opportunity of carrying out experiments in psychic photography as in that connection.

Very few experimenters in psychics have had the privilege of such a prolonged series of experiments with one medium under such good conditions as has fallen to my lot, enabling me to make constant repetition of the same trials, which is the very essence of experimentation

I have experimented to the best of my ability, with no theory to support, but simply to satisfy my curiosity, and with the unfulfilled ambition to solve the great riddle of psychic photography, and I have set down a true and accurate account of things as I saw them.

Dr. Enrico Imoda, author of *Fotografie di Fantasmi*, says:— "The affirmation—precise, categorical, implicit—of a single honest observer cannot

be countered by all the sceptics, however respectable and numerous, who deny a fact or an experiment which they did not witness."

Here let me state at once that I am fully aware that charges of fraud have been brought against Mrs. Deane and the Crewe Circle. I have dealt with the question of fraud in chapter II and in the Appendix. To bar investigation of a medium because she was once accused of tricking is a great pity, as mediums such as Mrs. Deane are very rare.

A short history and other particulars concerning her are given in chapter X.

It is brought against Mrs. Deane that she will not submit herself to tests. This is not a fact. She has submitted to innumerable tests; a number of her sitters tried tests upon her, among these many professional photographers.

As regards tests, when properly approached in the past—before she was rendered somewhat bitter by the treatment meted out to her—she was always willing to fall in with any suggestion.

She has a very independent spirit and cannot be driven.

(1) As a crowning example of her tractability in the direction of tests, I will remind readers that she stayed a few days in the neighbourhood of Sir Oliver Lodge, to be tested by him, leaving all her apparatus in his laboratory while she slept elsewhere.

At the experiments, Sir Oliver Lodge and some friends of his were present, also a skilled photographer, assistant to Sir Oliver. Extras were obtained, but in view of the short period over which the experiments extended, it was not feasible or proper for a scientist of Sir Oliver's authoritative position to bring these evidences forward. Before one can testify to things beyond present knowledge or likelihood, it is necessary to carry out a prolonged series of investigations.

Sir Oliver, influenced by the results obtained, offered Mrs. Deane a fee for some months' experimentation with her if she would take up her abode in the country in his neighbourhood. Mrs. Deane had three children to look after in London, so could not accept his offer.

I have Sir Oliver Lodge's permission to publish the above three paragraphs.

As regards myself, by tact and patience, I early gained Mrs. Deane's confidence—while not hiding from her that my object was purely and simply research into her phenomena—so completely, that I have throughout my labours enjoyed that great desideratum of workers on this subject, namely, the initiation and control of all experiments. Never has she raised objection to any test I proposed, she did indeed remonstrate against my use of the house electric current through fears of an accident to myself.

This is of such great importance that I will repeat it. I had the initiation and control of all experiments, and when my experiments with the camera ceased, the whole series of varied experiments with paper, glass plates, etc., etc., from July 10th, 1924, to March, 1927, was initiated by me without any suggestion on Mrs. Deane's part. She was very rarely informed by me of the nature of the experiment I intended to perform, and did not know the nature of it until the various objects were given into her hands and placed in position.

In addition, Mrs. Deane has allowed me access to all her plates, some two thousand, and permitted me to deal with them in any way I thought fit, by taking transparencies (reverses), by enlargements, and so forth.

I think it will be agreed that my opportunities have been great. No doubt, I might have done better with them—I know it—but what I have done I have done to the best of my ability and the time at my disposal.

The evidence, however, of a single experimenter does not carry much weight. Many better men than myself have experimented and had unimpeachable results, and yet their work is not accepted.

As my investigations have been carried on largely as a hobby and afforded me much entertainment, I am perfectly satisfied with the contribution I am making to knowledge, for at a later date these facts will be recognised as such. Facts are facts, and will establish themselves in the end. My records may be of use later in helping to determine the conditions under which these phenomena occur

My attention was called to the subject of psychic photography through a remark of a friend, who enjoyed with me the acquaintance of Mr Henry Blackwell. The remark was to the effect that Mr Blackwell *even* believed in psychic photography. Seeing an article shortly afterwards by him on the subject, it occurred to me from his writing that there must be some basis for his belief. Mr Blackwell was then good enough to show me a great number of his collection of over 2,000 psychic photographs, and these photographs, and Mr Blackwell's illuminating particulars concerning them, and my further reading on the subject, carried conviction to my mind that psychic photography was worthy of consideration. No student of psychic phenomena should visit London without seeing Mr Blackwell's collection, and hearing from him the details connected with many of his interesting prints \*

About this time (1920) Mrs Deane was becoming known as a new medium for these products. Up to then Mr Hope, of Crewe, had been the chief present-day photographic medium. It was in July, 1920, that Mrs Deane first discovered her gift, being apprised of it by a spiritualistic medium. Such is her account, which has been corroborated to me by the medium in question, Mr Streeter.

It occurred to me that a good field presented itself for an attempt to discover some facts underlying psychic photography, as Mrs Deane's abode was within easy reach of my office and chambers. I determined, therefore, to devote my leisure to the study of her powers.

It has not been my good fortune, however persevering I have been, to make any discovery which throws light upon psychic photography proper, but, as will be seen in chapter VII, I have been led by my experiments to discover marvellous qualities in Mrs Deane, apart from the photographic domain, and I think one can conclude that, if the facts in this work are admitted, then a long distance has been travelled towards the acceptance of her photographic powers. Indeed, the one category of productions supports the other.

If the "intelligent operator" can do the things here recorded with coarse and heavy material, it would seem that the photographic plate would offer to such an intelligent operator an extraordinarily suitable field for the exercise of his powers, for the amount of force and energy required to affect the sensitive emulsion is slight.

The facts, which the reader will find in the following pages, it must be admitted, are of quite an ordinary character compared with the many marvellous phenomena recorded in psychic literature and personally experienced by many living students. The results of my experiments may, no doubt, be regarded by the *illuminati* of this subject as not worth while, but there is one essential and characteristic feature which I claim for my work, and it is that all experiments have been carried out, as far as possible, under test conditions, and been repeated many times, with the view of rendering them of value in scientific research. This is the essential feature of my work. All through my long experimentation with Mrs Deane I have never relaxed my vigilance and checks, regarding, as I do, no results as of any value towards the advancement of knowledge, which are not absolutely free from doubt.

Up to the present I have conducted over 1,400 experiments with her, many of them, of course, with no result at all; but there have been a great number of successful issues, and some of them very remarkable, giving, beyond

\* Mr Blackwell has passed away since the above was written.

a shadow of doubt, proof (to me) of an intelligent entity of some kind, exterior both to Mrs Deane and myself, able to read my thoughts, and able to produce various physical effects. Were I the only person who had described such abnormal phenomena, the reader would rightly assume that I was either mad or untruthful, but there are hundreds of cases recorded of a somewhat similar character by reliable observers.

It was, indeed, difficult for the writer not to lose heart and not to give way to the recurrent idea that these things cannot be. Time and again I have had to recall to mind the indisputable evidence of the experiments where letters and words have appeared, letters and words I had not uttered but only thought of. These were certainly written, and yet Mrs Deane could not have written them physically under the conditions of the experiments. To gain courage in making the statements I do, I have to call these facts repeatedly to mind, and also many other evidences obtained by me of the supernormal happenings in her presence, which are recorded in these pages, and the great number of her psychic photographs accepted as genuine by other experimenters. If, with all my experience, and my opportunities for observation, I find it still difficult to brace myself up to put these things in print, how much more difficult must it be for those who have not been so favourably placed to credit the facts. Even so great a man as Professor Richet found difficulty of the same kind, and some of the ablest minds dealing with this baffling subject have pointed out that belief is not a production of logic, but rather a production of habit. In order that the mind may really accept a very unusual event, the event must cease to be unusual.

As to what is possible I would refer the reader to Professor De Morgan's preface to his wife's work entitled *From Matter to Spirit*, wherein he discusses *The Possibilities of Nature*. Prof De Morgan was a highly-regarded mathematician of the last century, and his luminous essay is a classic of psychic studies.

There is another idea, too, which helps to support anyone faced with these mysterious facts, and it is the wonderful things in nature which, at first blush, have surely appeared as unbelievable as psychic photography. Take, for instance, the marvels of the microscope. Would anyone have believed in the cellular structure of the body, the red blood corpuscles, the lymphocytes and the many other unicellular organisms revealed by that instrument? Had there been only one microscope, it is possible that the knowledge revealed by this microscope would have been the possession of a few, and the laughing stock of the many.

Now, Mrs Deane can be looked upon as a similar instrument (*a psychoscope*), but, unfortunately, mediums are not like mechanical instruments, which can be duplicated.

There are many reasons why Mrs. Deane has not been investigated by the authorities. First and foremost, she is not a tractable person. In the early days she was accused of fraud after one or two (one or two only!) superficial experiments conducted by conjurers, whose whole mind is filled with deception, and who see tricks in the simplest movements. My view is that these gentlemen are mistaken, or, if not mistaken, that some day an explanation will be forthcoming. Anyhow, the publication of their views damaged Mrs. Deane in the eyes of many as an object of research.

Secondly, Mrs. Deane takes no interest whatever in research work; she is not a second Mrs. Piper—far from it.

Thirdly, such experiments necessitate the devotion of far more time than can be spared by men of science, in addition to which, it would lead to no career, but be prejudicial to advancement.

Fourthly, as if to stave off investigation into this subject, very many so-called psychic photographs bear obvious evidence of having been produced by

normal means *Here let me state definitely that I have no doubt whatever but that some psychic photographs have been produced by photographing in the first instance cut-out pictures placed on cotton wool* The question is, who did it? (See Fig 66A, page 27)

I refer the reader to page 14 for my review of this point, and an enumeration of the many features indicative of normal methods of production. The normal origin of some Extras by double exposure is so obvious that one cannot conceive anyone conscious of fraud putting such photographs into circulation, were Mrs. Deane conscious of fraud would she have allowed me at my leisure to examine her complete collection of photographs, knowing, as she did, that I was of a sceptical turn of mind?

A casual glance at such, seemingly, trick-photographs has no doubt settled the matter in the minds of most persons without knowledge of the subject, and been the main obstacle to the serious study of this branch of psychic phenomena

Another drawback from which psychic photography has suffered is, I think, the interpretation which has been put upon such photographs from the beginning, namely, that they are spirit photographs produced by the departed

Miss Stead, I am afraid, frightened off a good many readers by the title of her book on the subject, namely, *Faces of the Living Dead*

It appears to me that a number of psychic Extras are the photographs of representations, or pictures, I venture to guess, in some cases, of reproductions from memory of images fixed in some substance or other, which images we must all have stored up somewhere within ourselves, or within reach of ourselves, and that these are accessible to the "operator" through the medium\*. Whether the theory of the production of psychic photographs by discarnate human beings is the correct explanation does not affect my work at all, which has been the collection of facts, and these the simplest possible

The oft-suggested animistic explanation leaves the *modus operandi* unknown, and itself does not cover all the facts of psychic photography

My serious investigations started with Mrs. Deane in January, 1923 I determined to adopt a system used by Madame Bisson, namely, to work with the medium for a long period, and to cultivate an intimacy with her and her family. This proceeding I have carried out to my entire satisfaction My object was to work purely for the advancement of knowledge of these psychic matters, and not for any sentimental purpose whatever I saw the absolute necessity of adopting all means available to me for controlling my experiments, so that I could be convinced the results obtained were not produced by fraudulent means, and I used all checks I could think of, and she raised no objection to my locking up her hands, or adopting any other devices which occurred to me

The first series of experiments covered the period from January 29th, 1923, to July 24th, 1924 The sittings were held once a week, on Mondays. In addition, from May, 1924, onwards, I attended Thursday mornings as well. Between the above dates no less than seventy-five distinct sittings were held

These seventy-five sittings were devoted to experiments with photographic plates, about 300 of which were exposed through the camera, mostly upon myself, sometimes upon others present, 300 such exposures were made on glass, and in addition twenty films were used I always brought my own camera with me. Full particulars will be found of these photographic experiments in chapter III.

In addition to these exposed plates, I made experiments with about 100 plates which were not exposed in the camera, but held between Mrs. Deane's hands, or treated in some similar way. Particulars of these experiments will be found in chapter IV.

\*See Appendix p 318 (337b).

From July 24th, 1924, I instituted quite a new class of experiments. I had come to the conclusion that many of the effects produced on the photographic plates used at my sittings with Mrs. Deane originated during the development of the plates, and, as Mrs. Deane and I had developed together some 400 plates, my experience was great, and, taking into account the great care exercised by me in supervision, I had become convinced that in some way, other than by fraud, the freakish marks upon the plates were due to the influence or presence of Mrs. Deane's hands. It would be strange if, during this long series of experiments, I had not discovered trickery on Mrs. Deane's part had there been such; for instance, the application of chemicals.

The general opinion is that photographic plates are very easily affected. I have not found such to be the case. I have dealt fully with this matter in chapter II (See page 28.)

Having come to the conclusion, therefore, that these freakish marks on photographic plates were due to the influence of Mrs. Deane's hands, I determined to try other materials than photographic plates. Chapter VII is devoted to such experiments. These I call H and F (hand and foot) experiments. They were conducted from July, 1924, to March, 1927, and since, sometimes twice a week, but later on only once a week. The whole of this period—that is to say, about thirty-three months—was given up to experiments (about 600) with various materials, among which I will mention plain paper, wax-paper, frosted glass, ferroprussiate paper (blue print), carbon tissue or autotype paper, and sooted cardboard. These experiments are very easy of control, and I hope they will be repeated with other mediums.

In my eyes these constitute the really valuable part of my investigations. I think it will be conceded by those with a knowledge of psychic phenomena that these experiments of mine with Mrs. Deane have been very fruitful, and that many of the results are, beyond question, supernormal. Among the results which, in my opinion, are beyond doubt are those where the intelligent operator present with, or part of Mrs. Deane, or whatever the origin may be, put on paper words and letters thought of by me and not uttered. Among these were the words "Nell," "Peggy" (written "Peggie"), "Iris," and "Vi," the Greek letters "M" and "N," "S" and Gamma. If my reports are credited, these experiments put beyond the shadow of a doubt this medium's power of thought-reading, also of telekinesis and the producing of "Apports," and help us to accept her photographic productions also as genuine.

The writing on paper was frequently in chalk, which was placed by me in a position inaccessible to Mrs. Deane. A statement of this kind appears, of course, perfectly absurd to the layman, but I find no less a person than Professor Richet writes in the *Proceedings* of The Society for Psychical Research in July, 1925, as follows:—

"At the island of Roubaud one evening, after a séance more or less interesting, in the presence of Prof. Ochorowicz, Frederic Myers, and Sir Oliver Lodge, Eusapia Paladino presented the following phenomenon (I believe no one will be able to dispute the competence of these investigators). I took in my right hand Eusapia's right hand, and held my right hand index finger in such a manner that it extended well beyond the very small hand of Eusapia. She then directed my hand and caused my index finger to promenade on white paper. As my index finger moved along the paper a mark appeared on this paper in blue, like a blue line. Eusapia held her left hand high in the air, holding a blue pencil, which she clutched convulsively. The phenomenon occurred in the light of a candle, which was nearly in contact with the paper, so close was it."

Cesare Lombroso, the celebrated alienist and neuropathologist in his well-known work *After Death—What?* described in full the seventeen séances held in Milan in 1892, with himself, Imperial Councillor Aksakoff, the well-known

psychical researcher and founder of the journal *Psychische Studien*, Professor Richet, Dr. Ermacora, electrician, Professor Angelo Brofferio, Baron Carl Du Prel, Giorgio Finzi, Gerosa and Schiaparelli with the medium Eusapia Paladino—séances in which the most marked precautions were taken

In this description he writes on page 57—"One evening, in full light, Schiaparelli brought a block of new writing-paper and asked Eusapia to write her name. She grasped his finger and moved it over the paper as if it were a pen. She then said 'I have written.' But we could find no trace of writing, and she showed us that the writing was there, but in the *inside* of the tablet, or block of pages. In a second trial the signature was visible on the stick that held up the window curtain at a height of more than two metres at least, and nearly four from the table

In a later trial the name was found to be badly written on the penultimate page of the tablet of paper, and yet the leaves had not been turned over nor the tablet lifted up"

In chapter VII of this book will be found accounts of similar results on *inner* pages obtained by me with Mrs. Deane

In this chapter (VII) is included a description of certain apparatus I made use of in my experiments, namely hand-stocks, to confine Mrs Deane's hands, and double-frames with cardboard, similar to double-slates

Two good friends, very experienced psychic researchers, have recommended me to omit all mention of the freak marks and of the designs which I suggest may be seen in the cotton wool "surrounds" One wrote me.—

"I do hope you will omit from your book those references to which I call 'chance markings' It will give the critical reader quite a wrong impression of the author and will tend to belittle the value of the book to the scientific worker"

Notwithstanding this good advice I am leaving the latter as originally printed It would not be easy at this stage to omit it. I did not appreciate that the reader might mistake my attitude to these facts and not realise how very neutral is my position towards the interpretation of the data I have collected, facts which I think may be of use in psychic research, if some of them are trivial (one cannot be sure of that) I would ask the reader to recognise that I may also so regard them and yet include them—many trivial indications lead the Indian hunter to his prey.

If I were inclined to delete any matter it would be the reference to my father's photograph on pp. 44 and 45. If the whole incident is a matter of coincidence then it is a rather extraordinary one It will be noted that the interpretation of the picture (?) is supported by a number of other persons

## CHAPTER II.

### *Remarks on Psychic Photographs in General and Mrs. Deane's in Particular.*

Of all the phenomena which are at the present day the subject of psychic research, the most rare, and the least credited, is psychic photography ; and yet it is really the most easily controlled

That psychic photography should be considered beneath notice, and be the subject of contempt on the part of those who have not made a deep study of the matter, is not to be wondered at, for a number of such photographs have every appearance of having been produced by trickery (see pages 23, 24 and 27).

Yet it is a fact that all who have made a real investigation of psychic photography have been forced to recognise that genuine supernormal photographs have been, and are being produced

Among such investigators we find the names of many highly gifted men and women : Alfred Russel Wallace, Sir William Crookes, Sir Oliver Lodge (see page 3), Mr Traill Taylor (Editor of *The British Journal of Photography* and President of the London and Provincial Photographic Association), Mr S W Woolley (for ten years Editor of *The Chemist and Druggist*), Dr George Lindsay Johnson, M A , M D., B S , F.R C S , Miss Scatterd, and many professional photographers, among them Mr W J West (late General Manager for Scotland of, and for 30 years with, Kodak Ltd ) (see page 311).

Let us put *a priori* prejudice on one side and think the matter over quietly, as to whether it is possible for the innumerable Extras of the two or three psychic photographers of the present day to be the results of fraud Let us consider the utter impossibility of Mr Hope or Mrs Deane, both persons occupied throughout life mainly with manual labour, certainly without scientific training or deftness of hand, having deceived innumerable most highly gifted and scientifically trained investigators, not blind bigots, and a great number of professional photographers during very many years

Mention must not be omitted of the great number of recognitions of the Extra faces

As the subject is of such great importance (experimental psychic science is surely of importance) and the standing of the witnesses to the reality of it is so high and the means employed by them to eliminate fraud so severe, it is a pity that the critics, especially leaders of psychic research, have never engaged a photographer to prove that such photographs can be produced by him during a period of six months under the same conditions as prevail at the test sittings with Mr. Hope and Mrs Deane, and also produce the same proportion of recognised Extras, without being detected in trickery Such proof would indeed be valuable ; and it is due to those whose work in this field has constrained them to assert that many psychic photographs have been proved genuine beyond doubt

Let anyone study carefully the whole of the evidence in favour of the genuineness of this particular phenomenon, and, were it not for the unlikelihood (in the view of those who forget we know little of the immaterial side of man's make-up and surroundings) of the possibility of such things as the Extras, he would come to the conclusion I have reached ; a conclusion reached by all\* who have given the subject serious study, namely, that psychic photographs have been produced in some manner unknown to the mediums or anyone else.

\* See p 61 concerning Mr Fred Barlow's recantation and p 285, (276), for Mr Harry Price's view of the subject.



We have therefore unlikelihood only, which is opposed to the logical inference from the facts. But to allow unlikelihood to warp one's judgment is not the scientific method. The scientific method places experiment above all. As a humble disciple of the apostles of the experimental method, I have tried to follow their injunctions.

As mentioned in the Introduction, my interest in psychic photography was first aroused by meeting Mr Henry Blackwell. This gentleman possesses a very large collection of such photographs, very many of them obtained by himself through the medium Robert Boursnell, and through other mediums in England and America. Mr Blackwell's knowledge of this subject is encyclopædic.

No one can justly pass an adverse opinion on psychic photography who has not viewed Mr. Blackwell's collection of such photographs, and, more important still, heard what he has to tell about them.

Perhaps he will forgive my saying it, but I think if he had put forward no theory as to the origin or cause of these extraordinary productions, the attention of men of science would have been attracted to them.\*

The word spiritualism is anathema to the majority of students of natural phenomena. It is possible, however, to sit at Mr Blackwell's feet and learn from his huge store of knowledge of these things, while preserving a perfectly open mind as to the mysterious origin of them. It is quite inconceivable to me that anyone can spend a morning with Mr Blackwell over his photographs, and, if his mind is not crystallised and set, but is still impressionable, remain unconvinced as to the reality of the mysterious power of some persons by their presence to cause or enable photographic plates to be influenced in the manner under discussion.

As mentioned, Mr Blackwell sat very frequently with the late Mr Boursnell†. Another gentleman who sat frequently with this medium was the late Mr. S. W. Woolley, at that time a young man, and an expert photographer, and, as already stated, later for ten years editor of that highly technical trade journal, *The Chemist and Druggist*, published in London, Eng.

The amount of knowledge of chemistry, photography, and allied subjects, and the general ability required of a man to reach and maintain such a position as editor of that journal, is assuredly very great. Yet Mr. Woolley, in the prime of life, after many test sittings, using his own marked plates, and himself developing most of the plates at his own home, became convinced of the genuineness of the Boursnell productions. It should be mentioned that Mr. Boursnell operated with plates half-plate size, not easily substituted, if indeed that question arises. (See *Quarterly Transactions of the British College of Psychic Science*, July, 1927.) Mr S. W. Woolley presented eighty-nine of Mr. Boursnell's negatives to the College. I quote Mr S. W. Woolley's experiments, as they are particularly evidential, for he set himself the task of examining Boursnell's mediumship with a view to discovering its genuineness or otherwise.

As the great mass of evidence in favour of psychic photography is to be found in that excellent book Coates' *Photographing the Invisible*, I refer the reader to that work rather than add to the few observations I have made.

It is sad to think that a great number of such curious plates, perhaps containing some undiscovered but discoverable secret of nature, will be lost by not being preserved in some museum, for which many of Mrs Deane's plates may still be available.

It is not my intention, however, to give a history of psychic photography. The following are some of the books which can be consulted on the subject:—

\* Since the above was written Mr Blackwell has passed away (1935). He collected a mass of material connected with psychic photography which I think proves the reality of the phenomena whatever the ultimate explanation of them may be. (See *Appendix pp. 321 to 327*.)

† See *Appendix pp. 300 (311), 321 and 322.*

***Some Books on Psychic Photography.\****

- Mumler, Wm. H. - - - - "Personal Experiences of William H. Mumler in Spirit Photography," 1875
- Houghton, Georgiana - - - - "Chronicles of the Photographs of Spiritual Beings and Phenomena Invisible to the Material Eye," London, 1882
- Glendinning, Andrew - - - - "The Veil Lifted," London, 1894
- Stead, W T - - - - "Borderland," London, 1894-7
- Wallace, A. R, F R S - - - - "On Miracles and Modern Spiritualism," London, 1874
- Reid, H A. - - - - "Unseen Faces Photographed," Los Angeles, U S A, 1901
- Phillips, Will - - - - "The Case for Spirit Photography," London, (Editor, *The Two Worlds*) 1904
- Wilmot, T S - - - - "Gleams of Light," 1893.
- " " - - - - "Twenty Photographs of the Risen Dead," 1894
- Coates, James† - - - - "Photographing the Invisible," London (two editions).
- " " - - - - "Seeing the Invisible" (1918), Chapter IX
- Morse, J J., - - - - "A Brief History of Spirit Photography" (Editor *The Two Worlds*)
- - - - "La Photographie Transcendantale," Paris, Librarie Nationale
- Cook, Charles Hall - - - - "Psychic Photography," J1 Amer S P R, Vol X, No. 1, January 1916.
- Henslow, G - - - - "Proofs of the Truth of Spiritualism," London, 1919.
- Doyle, Sir A. Conan - - - - "The Case for Spirit Photography," Lond, 1923.
- Stead, Estelle W.† - - - - "Faces of the Living Dead," 1925
- Holms, A Campbell§ - - - - "The Facts of Psychic Science and Philosophy," London, 1925
- Johnson, Geo Lindsay, M A, "The Great Problem"  
F.R.C.S., etc
- Fukurai, T. - - - - "Clairvoyance and Thoughtography"
- Fodor, Nandor - - - - "Encyclopædia of Psychic Science"
- Light, The Two Worlds, Psychic Science, etc.*||

Doubtless there have been many more Extras produced on photographic plates than have ever been recorded, possibly what were Extras have been mistakenly regarded as due to faults either in the plates or in the developing and fixing of them, and the results have not been preserved and studied. Sometimes it happens that the photographer regards the subject as "uncanny," or contrary to religion.

(1a) A case of the latter came under my notice during the war. It was then the practice of some kind ladies to take photographs of parents of men<sup>a</sup> at the front with a view to prints being sent to their sons. A lady well known to an old and very reliable friend of mine, paid one visit to a humble dwelling in Hoxton,

\* For further books see Appendix, p 380 † L N Fowler & Co. London

‡ The Two Worlds Publishing Co., Ltd, Manchester § Kegan Paul, & Co., Ltd., London.

|| See Appendix pp. 381 and 382.

with the object of producing a likeness of a soldier's mother. On the print (shown to me) the sitter was seen on the stool, but in addition to the sitter, there was a man's head, near the woman's head, and an old man's arm was on her lap, in fact it looked as if two persons were sitting for their photographs on the same stool at the same time. When the boy's mother (the sitter) was shown the print, she exclaimed that the Extra, the unexpected photograph, was that of her father, who lived, and who was still living, a few streets off!

I learnt that the lady photographer had had other abnormal results in her photographic work, and did not like it, and I was not allowed to retain or reproduce the print. The lady herself assured me she did not know of the existence of the father, and had certainly never been to his room. The peculiar result obtained on this occasion suggests at once the sitter as being the source from which the picture of her father emanated.

This case—the appearance of many faces of well-known public men, and such Extras as a photograph in its frame, bring the conviction to one's mind that some (only some) at least of these Extras are mental pictures conveyed in some way to the plate.

Another feature pointing in that direction is the similarity of an Extra to a photograph of a deceased person taken in his lifetime.

(1b) A Mr J I H., who published his experience in *Light* Feb 8, 1919, had lost two sons in the war. He carried the photographs of these boys about with him, and no doubt solaced himself by looking at them from time to time. Their faces as photographed were deeply impressed upon his mind. He visited the "Crewe Circle" and was photographed by Hope. An Extra appeared on the plate, a likeness of one of his boys. On comparing it with the picture of the same lad in the cabinet photograph, the two were seen to be identical. (See par (333), p 314)

Others show the recognised face as altered by illness, as if the Extra reflected the sitter's latest recollection of the departed. (Vide the well-known Crookes and Cushman Extras)

When one reflects on the subject, one realises that the pictures thrown on the retina must be preserved in some substance, possibly other than "matter" as we know it. In thinking of any object, one can visualise it—many people very well indeed.

Man's function during life is largely that of a printing machine in two and perhaps in three dimensions. The mental visualisation of persons, places and other objects from memory carries with it the obvious conclusion that pictures of these things are stored away in our memory as accessible psychograms; see (337b) p. 318. Have these memory tablets anything to do with these curious photographs? It seems very likely indeed.

The idea of memory plates being the ultimate source of some Extras, does not (even if the idea is extended to the existence of huge stores of memory plates, collected and classified by some industrious entities, and made use of by one of them to play with us as one of us may at some future time play with ants) cover all the varieties of Extras, the nature of which is very diversified.

I have drawn up a list of the various features I have found among the Extras seen in Mrs. Deane's photographs.

Here I would earnestly request the reader not to form a hasty conclusion from the facts and illustrations I proceed to put before him, which are so likely to mislead one who has not made a fairly deep study of psychic phenomena. If the reader is open-minded, will he please read this book through; also the works enumerated on page 11, especially Coates' and that of the Rev. Chas. Hall Cook for psychic photography, Campbell Holms' for general psychic phenomena, and Dr. Fodor's *Encyclopaedia of Psychic Science*.

**Varieties of Extras observed by the author  
in Mrs. Deane's collection.**

(Varieties of Extras seen in psychic photographs produced by  
others than Mrs Deane are not included.)

For Illustrations of many of the varieties see pages 15—26.

**1.—The varieties include:—**

- (a) Dots, dashes, little ovals with comet-like tails, blotches, streaks, sometimes (rarely) little spots with sharp outlines, reminding one of crystals; all very suggestive of the results of the action of chemicals upon the plates. The streak often forms an arch, with the sitter's head as centre, more or less.

In respect to the arches we must regard them as being produced by some chemical. I myself cannot conceive how the chemical could have been applied by Mrs Deane in such definite positions without her being discovered in the act. Maybe the purpose of the arches is to force upon us the inference of the presence of an invisible operator (see page 28).

As will be noted in the illustrations (Figs 15, 16, pages 16, 17) there are at times streaks or lines following the design, here and there the gelatine exhibits distinct scratches, as if abraded by the sharp edge of the chemical.

- (b) The streaks or blotches may form a rough design (e.g., a triangle or a cross) (Figs 86, 87, p. 36), the arm of Tutankhamen's chair (?)
- (c) Human faces generally surrounded with some flocculent white substance (the "surround.")
- (d) Human faces without any "surround"
- (e) Parts of, or whole human figures apparelled (Fig 19, page 18)  
Note in this figure the thin white edge, proving the figure to be a "cut-out"
- (f) An unclothed baby placed on the sitter's lap. How?
- (g) A man's face with spectacles
- (h) The Extra appears to be held by a hand (Fig 61, page 26). The illustration is made from the photograph untouched. If it really represents a hand, it is very interesting. It will hardly be suggested that a confederate was holding the Extra.
- (i) The Extra may be duplicated on the same plate, whereas the sitter is not.
- (k) The Extra may be symbolical. In the case illustrated Mrs Deane remarked to me, when asked about it, that the sitter was a very good man (Fig 25, p. 19).

**2.—The "surround" or white cloud in which the Extra face is embedded as a rule:—**

- (a) May be like cotton wool; at times threads are distinctly discernible. In some cases at least it must really be cotton wool.
- (b) May be like muslin or some woven material, the loose threads of which are clearly seen in a few cases.
- (c) May be exactly the same in two photographs and have a different Extra, suggesting that the same "surround" has been used twice.
- (d) In three cases the "surrounds" are nearly alike, each with a different face, suggesting the use of the same "surround" three times and its slight disturbance by the insertion of each face.
- (e) Has in its folds at times additional faces less distinct than the main Extras.\*

**3.—The pictures themselves when human faces**

- (a) Have been recognised as likenesses of deceased persons numberless times. Excellent instances are the Cushman photograph (329), p. 311 and the photograph of my cousin, John Burnside (Fig 95, page 41).

\* A good example of this is the Glen Hamilton photograph containing a likeness of Sir A Conan Doyle and other faces. (Psychic Science, Oct 1932.)

## **Page 14 Par. (1c) VARIETIES OF EXTRAS.**

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- (b) May be like a deceased person, but not like any existing photograph of the deceased; e.g., the John Burnside Extra.
  - (c) May be exactly alike with two different sitters, and in the same "surrounds."
  - (d) May be exactly alike with two different sitters, but in different "surrounds."
  - (e) May be as (d) with the Extra faces of different sizes
  - (f) May look real, or like a mask cut out
  - (g) May be the likeness of a living person.
  - (h) May be an exact copy of an existing photograph.
  - (i) May be exactly like a picture in a magazine or elsewhere. For instance, the well-known coloured psychic photograph by Mrs Deane of a Red Indian closely resembled, if it was not exactly identical with, a picture on the cover of a copy of *My Magazine* (See p 24)
  - (j) The Extra may have been promised beforehand (by another medium), as in the case of the John Burnside Extra. (See pp 40, 41, 295 (302) and 321 (339))
  - (k) The shadows on the Extra may not correspond in direction with those of the sitter
  - (l) The face may have distinct half-tone screen marks, such as are seen in newspaper illustrations of faces. A number of Mrs Deane's Extras have screen marks
  - (m) The face may have a straight-cut edge. In the illustration the cut is obvious and it looks as if an attempt had been made to hide it by scratching the gelatine. I ask, would Mrs Deane, had she done this thing, have sent out the prints?
  - (n) The face or figure may have a narrow edge of white as if the cutting-out had been done slightly faultily
- In the illustrations the cut edges of paper and the piece left at the top of the head, also the screen marks, are so suggestive of cut-out paper that surely Mrs. Deane, had she the consciousness of having used such cut-out pictures, would not have put them into circulation (See pp 23, 296 and 300)
- (o) The same face may be broad in one Extra and narrow in another (Figs 51, 52, p 23) The face in Fig. 51 can be produced from that in Fig. 52 by photographing the latter at an angle of about 45°.

### **4—The background**

- (a) Very often shows a coarsely woven texture over the whole plate except the Extra and, where the Extra has been duplicated in the same photo, this background is seen also over the weaker Extra, suggesting double exposure. (See p. 19 and Fig 415, p 282)

Sometimes the Extra records a shadow, thus proving its objectivity in front of the lens (See p 324) Sometimes such an Extra is seen by those present. (See pp 322 and 323)

(1c) *Comment*—From the above list one gleanes that many Extras have features which suggest the making of the Extra by normal means and afford a good reason for the adverse verdict on the whole matter of those *who do not pursue the subject far enough*. One cannot come to any other conclusion than that a proportion of these have been produced by normal means. It is certain that some of the Deane Extras have been produced by placing cut-outs upon cotton wool and photographing them together—the illustrations show it clearly. Who, then, has done it? Was it the invisible operator who, by some quality possessed by Mrs. Deane, was able to put words and letters mentally suggested by me on to papers and glasses with inaccessible materials and to write between the leaves of a dozen sheets of paper pressed together and perform other

(continued on page 274)



Fig 4.



Fig 6



Fig 7



Fig 5



Fig 8



Fig. 9

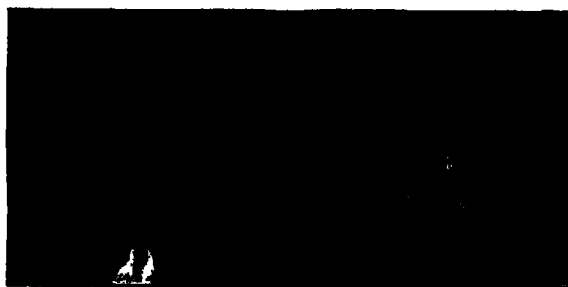


Fig. 11



Fig 10

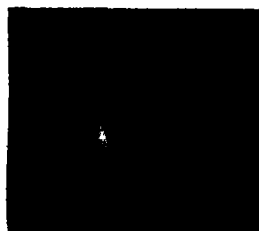


Fig 13



Fig 14

Figs 4 and 5, 6 and 7, 9 and 10, 11 and 12 represent the same Extras (two in each case) in different surrounds

It is not known whether the sitter was the same with each pair except as regards the Figs 11 and 12. These appeared with the same sitter on different days. One at Mrs. Deane's house and one at the Stead Borderland Library on a plate supplied by the Library. Mrs. Deane was not informed of his coming. The sitter is well known to me. The Extra has not been recognised.

Figs 9 and 10. The faces are identical, but not of the same size. (See (269), p. 281.)

Figs 13 and 14 show similar surrounds with different Extras

Fig 8 exhibits the cotton wool character of some surrounds



**Fig 15**

The illustrations are representations of Arches

(1d) Apparently produced by some chemical I cannot conceive how the chemical could have been applied by Mrs Deane in such definite positions without her being discovered in the act Maybe the purpose of the arches is to force upon us the inference of the presence of an invisible operator, able on these occasions to show purposiveness and no more What other object could there be ?



Fig. 16

The illustrations are representations of Arches. One of them appeared in a photograph taken by Mrs Deane of the Cenotaph. The Photograph was taken at the request of a sitter

(2) There are in some of the above, it will be noticed, streaks or lines following the design, here and there the gelatine shows distinct scratches, as if abraded by the sharp edges of the chemical. See note on p 16



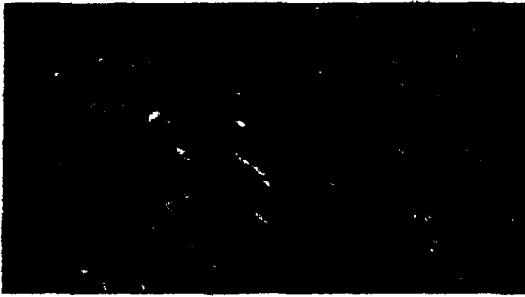


Fig 17



Fig 20



Fig 21



Fig 18



Fig 19



Fig 22

Fig 17 shows Snow-storm freak—very suggestive of the action of fine particles of some chemical during development

Fig 18 shows a pair of curious Extras, one reminiscent of a dog's face

As regards Fig 19 note the white line along the edge of one side of the Extra

Fig 22 shows the so called Tutankhamen's chair arm (see (131) p. 173) The upper four came on plates exposed upon various sitters The lowest one came on an inside page of a packet of wax-paper held between Mrs Deane's hands (see p. 173)

Fig 20. Evidently a "cut-out" Purposely (?) put on sitter's lap.

Fig 21. Evidently a "cut-out."



Fig 23



Fig 24

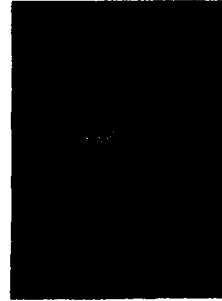


Fig 25 -



Fig 26



Fig 27



Fig. 28

Figs 23 and 24 represent duplicated Extras. On Fig 23 the back-ground covers the picture on the right. The face is a cut-out and bears screen marks. Note the threads at the edge of Extra.

Fig 25 represents a symbol evoked by the idea that the sitter was "a good man."

Fig. 26 represents a picture as Extra.

Fig. 28 represents the same picture as that of Fig. 26 but much smaller, plus the portrait of a lady. It appeared with a different sitter.

Fig 27 is an artist's sketch (enlarged) of the very small picture on sitter's head in Fig 28.



Fig 29



Fig 30



Fig 33



Fig 31

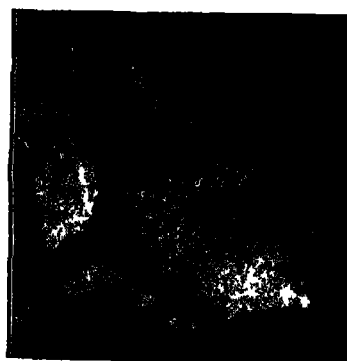


Fig 32



Fig. 34



Fig. 35



Fig. 36

Figs. 29 to 33 represent samples of freak configurations of surrounds (purposely done?)  
In Figs. 29 and 30 the surrounds appear to be the one a modification of the other  
In Fig. 33 the sitter was an Indian gentleman The Extra is claimed to be a likeness of his deceased wife.  
Figs. 34 to 36 represent three surrounds all very much alike, as if the same surround had been used three times, being slightly shifted on each occasion.

*Deane Extras, Service of Remembrance Day, 1931.*

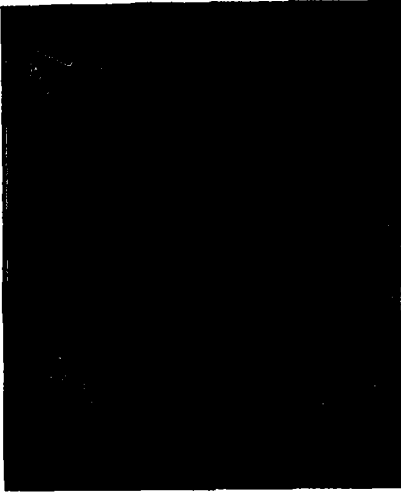


Fig 37

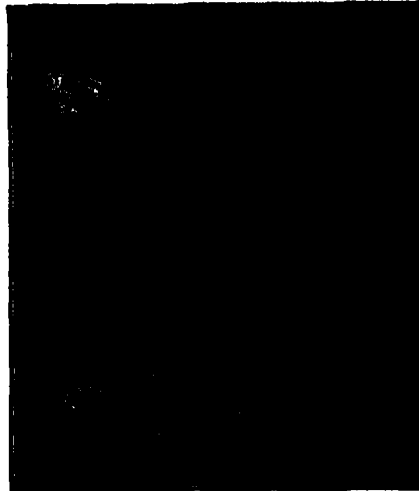


Fig 38

The above two photographs were taken by Mrs Deane at the Albert Hall on the evening of the 8th November, 1931, at the Service of Remembrance, under the supervision of Miss Stead, who has arranged for many years past the taking by Mrs. Deane of similar Remembrance or Armistice Day Photographs and is therefore very experienced in the proceedings

Miss Stead issued a report thereon. She stated that she bought the quarter-plates at Messrs Boots, who had marked them for her. Miss Stead loaded the slides and retained possession of them until they were used in the camera, the slides were never out of her sight except when in the camera. The first plate was exposed during the opening invocation and the second plate was exposed during the whole time Miss Lind af Hageby was speaking. After the exposures Miss Stead took charge of the slides and supervised the development of them.

The face of the late Sir Arthur Conan Doyle is in the centre of the group.

The particular points to note about these photographs are that they are nearly identical but not quite, there is a slight difference in the surround. They suggest a carefully made-up composite picture of faces cut out and inserted in cotton wool or some similar substance. One cannot assume that Mrs Deane would have either the stupidity or the wickedness to carry out such a fraud on such an occasion, besides, it would seem that the conditions under which these photographs were taken rule out the possibility of any such deception being the origin of these pictures.

If we accept the genuineness of them—and the fact of their being genuine is supported by the results of many other test sittings—the character of the pictures is very interesting as showing at least one of the methods which can be adopted by the invisible operator.

Another pair of Armistice Day Photographs is to be seen on *page 25*. See also Appendix *p 283*



Fig 44



Fig 45



Fig 46



Fig 47

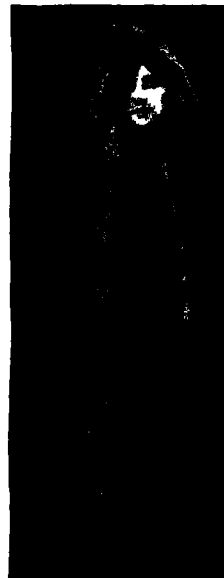


Fig 48

Figs 44 and 45 show the same surround with different Extras

Figs 46 and 47 show the same surround and the same Extra Taken with different sitters on different days

Fig 48 shows the same Extra as in Figs 46 and 47, but with a different surround.

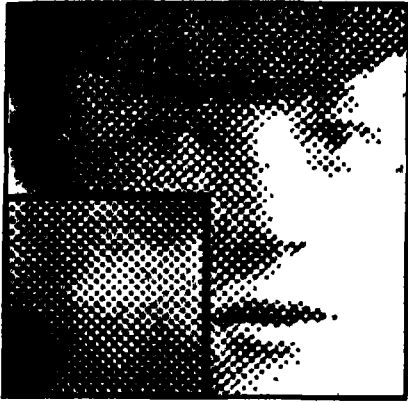


Fig 49



Fig 50



Fig 51



Fig 52

Fig 49 is the illustration in "half-tone" of the "screen marks" of an Extra. The inset represents screen marks taken from a newspaper illustration (non-psychic)

Fig 50 shows a curious Extra. It apparently has a cut margin and the gelatine is abraded, as if with the futile transparent object of hiding the cut!

Figs 51 and 52 are interesting Extras. The faces are evidently the same. If the face as it appears in Fig 52 is photographed at an angle of about  $45^\circ$  the resulting picture is as seen in Fig 51. Notice the white margin to the face and at the top of the head. In the original photographs the faces show screen-marks. They are both assuredly a "cut-out."



Fig 53

Fig 54

Fig 55

Fig 56



Fig 57



Fig 58

The above figures show three Extras (Figs. 54, 56 and 58) and the three corresponding natural pictures which one must conclude were used to produce the Extras (by whom?)

Figure 58 was a coloured Extra (Paget process) The *My Mag* illustration is coloured

(2a) *Comment*—Surely no normal person would risk the certain discovery of the originals of these Extras. Copies of existing pictures are well-known among psychic Extras. See *Appendix (313) p 302*

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**Concerning Figs. 59 and 60 on the page facing this.**

Figs 59 and 60 are photographs taken by Mrs Deane at the Albert Hall Service of Remembrance on Sunday, 10th November, 1920, under the direction of Miss Stead, whose report is below

(2b) *Comment*—These photographs are very curious, the lower appearing to be a portion of the upper. Note that the edges of the surrounds are not quite alike in each. Note the two faces at the lower edge in Fig 60, overhanging the margin. Those interested should obtain original photographic prints from the Borderland Library, 5, Smith Square, London, S.W.1.

**Miss Stead's Report.**

(2bb) The plates used were taken from a box containing two plates. This box was specially marked and packed with two plates inside, the plates were also specially marked, all by Messrs Samuels, photographers, 150, Strand, London, W.C.2, for the W T Stead Borderland Library.

Each slide, a single one, was loaded by Mrs. Deane in my presence on Friday, November 8th, and was kept by me till Sunday the 10th, when I took camera and slides to the Albert Hall. Mrs Deane was in our box when I arrived. I handed over the camera to her, and each slide just before the time for its exposure. I stood close beside her whilst each photograph was being taken, and afterwards took charge of the slides until the plates were developed in my presence at the Borderland Library. The plates bear Messrs. Samuels' mark.

The camera was directed at the platform. The exposure was for one of the two plates exposed at the Service two minutes, for the other about ten minutes.

E. W. STEAD.

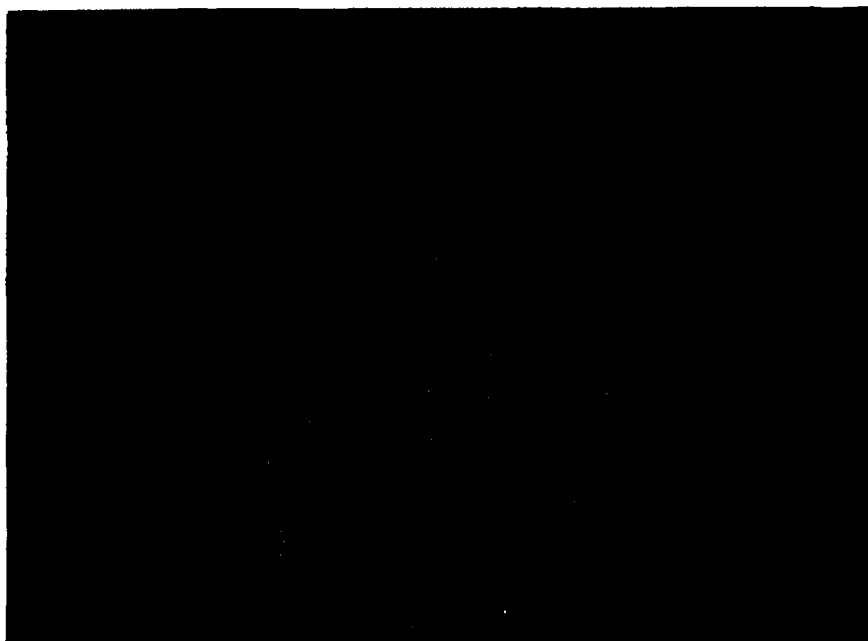


Fig 59



Fig 60

For particulars of above illustrations see opposite page  
For a similar pair of photographs see page 21.





Fig. 61



Fig 62



Fig 62A



Fig 63

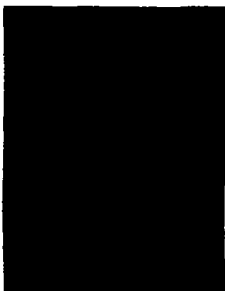


Fig '64

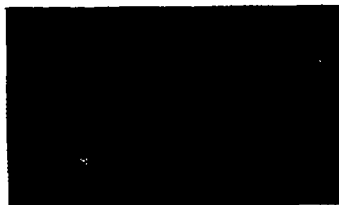


Fig. 65

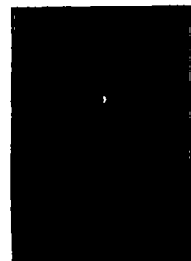


Fig 66

Fig. 61 represents an Extra with what appears to be a hand holding it.  
Figs 62 and 62A are Deane Skotographs  
Fig 63 represents an enlargement  $\times 4$  linear of the fringe of a surround.  
Fig. 64 shows Extras without any surround.  
Figs 65 and 66 are samples of Extras obtained at religious services.

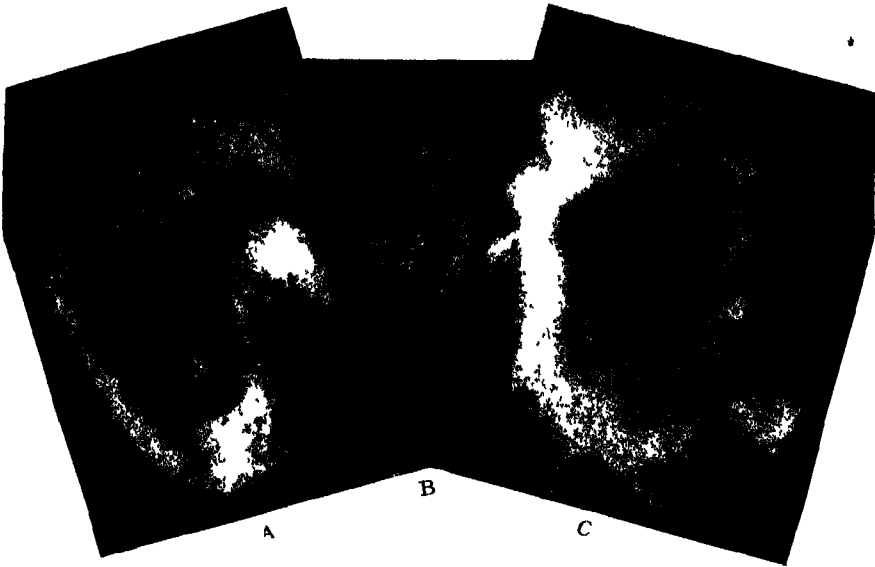


Fig 66A

In the above illustration, printed from a half-tone block, A is a psychic photograph, B is an ordinary picture cut-out (for 'cut-outs' see p 300 (310)) C is a normal photograph made by the author, using the 'cut-out' B and cotton wool in imitation of A

It is clear that A and C have both been made from B

The evidence given on pages 23 and 24 may still leave the question in doubt in the minds of such as possess extensive experience of the possibilities of psychic action whether any psychic photographs have actually been produced with 'cut-outs' and cotton wool, the above illustration should remove such doubt

What remains in doubt is whether the 'cut-out' was used by the medium, the medium's double or some other invisible agency

(Continued from p 14)

mysterious acts, as recorded in my "H & F" experiments in chapter VII? To me these "H & F" results are absolute facts. These include apported material, and the possibility of appoits must be admitted also in view of the multitude of them reported in psychic literature. The many recognised Deane Extras add support to the above theory of the invisible operator. That there are recognised Extras and Extras reproducing pictures inaccessible to the medium (a portrait with its frame,\* for instance) must be admitted. The operator who can put these recognised Extras (possibly using our memory plates) and unseen pictures, can carry out the more easy task of making use of material photographs and newspaper prints

The only theory available is that the operator can take the plate to some fourth dimension, and there carry out his work, some such method must be employed to affect a middle plate of a packet, as in the case of Dr. Lindsay Johnson's White Rose†, and in many other such cases; but this is pure theory. The facts, however, should not be brushed aside by serious students, they are too well authenticated.

Once admit the invisible operator and his power of producing appoits, and much is explained in psychic photography and many other psychic phenomena, including some Goligher effects ‡

\* See Coates' book, p 278

† See Coates' book, p 320 and *The Great Problem* by George Lindsay Johnson, M.A., B.C., M.D. (Cantab.), F.R.C.S. (Eng.) and Fellow of the Royal Photographic Society

‡ E. Fournier d'Albe, D.Sc., Lond and B'ham *The Goligher Circle*, 1922, John M Watkins, London.

**(2c) *As regards the freakish markings***

I had come to the conclusion that they originated during the development of the plates. Many of them obviously suggest the application of chemicals; indeed, on one occasion crystals were in evidence (*see page 60*), yet some may not be due to chemicals

The general opinion is that photographic plates are very easily affected by chemicals and by the fingers. I have not found such to be the case. I have tried a hundred or more experiments on photographic plates with all the chemicals in powder form and in solution, simple and in combination, the smell, colour, and causticity, etc., of which did not exclude them from possible use by Mrs Deane without detection, usually mentioned in books on photography, and have been able to produce only one or two imitations of these freak markings, and these came up much more rapidly than Mrs Deane's freaks appear. I have been surprised at the difficulty of reducing (I do not include dissolving) the silver salt in the gelatine by chemicals surreptitiously or by handling. This is quite contrary to the opinion of those who have not made trials.

Had anything been sprinkled upon the plates while lying dry in the developing dish, I had certainly noticed the material on the plate, and seen Mrs. Deane's action, besides, chemicals act at once upon the plates being wetted, for the moisture produces a highly concentrated solution of any soluble chemical, whereas the freak marks are as a rule very slow in appearing. I am at a loss to account for these marks. The developer used in my experiments was liquid Rodinal (diluted at the time) which contains no deposit.

To produce the Deane marks by chemical means while the plate is covered by the developer is, as far as my experiments teach me (and I have made many such experiments), quite impossible; if, however, they can be so produced it seems to me the necessary action on the part of Mrs Deane would surely have been observed by me on some one occasion.

Some markings, those like snow-storms (*Fig 17, page 18*), for instance, are possibly due to undissolved developer, I never got them, as we used Rodinal solution in my experiments. Yet most of the markings are, it seems most probable, produced chemically by some chemical unrecognised by me. Again, who did it? Had I not proved the existence of an invisible intelligent entity by my other experiments, I should not venture to suggest that the operator did it by means of apportioned chemicals. Some of the markings do indeed show design, as if an intelligence were behind them (*pages 36 and 37*). I cannot assume deliberate fraud on Mrs Deane's part, or lack of observation and care on mine. However, such an explanation as I put forward needs much further experimentation on the part of others to stand. That it will be found later on to be the true explanation is definitely my opinion.

This 'operator' does not give Mrs. Deane very great consideration. She herself has exclaimed to me that the "friends on 'the other side'," as she calls them, let her down terribly at times. Psychic literature is full of the pranks of poltergeists, and we may assume the existence of a lack of consideration and regard for his medium at times on the part of this particular operator.

I obtained the assistance of a chemist (F I C., B Sc.), a professional expert in photographic chemicals. After many trials he came to the conclusion that the only photographic chemical which would produce such Deane marks is amidol; but neither he nor I could obtain marks quite resembling Mrs Deane's. He found that some tin salts used in very dilute solution affect the sensitive plate very readily. Tin salts are not used in photography, and only to a very expert chemist would it occur to try salts of tin. As before stated, marks made by chemicals *come up at once* on the plates, whereas Mrs. Deane's freak markings *come out late* during the development of the plates, as a general rule.

One morning I spoke to Mrs Deane about the various freak marks on some of her plates, and we had a long talk about them. She said she cannot understand them at all and is sure they are not due to dust in the air. When she develops plates for other than psychic effects, such as a lot of photographs she took of views at Southend and pictures of her own dogs, etc., she never gets these freak marks, and she pointed out that Mr Hope never gets them, although he is not a careful photographer. She remarked that the freaks were not due to inexperience or carelessness, as they did not come on her plates while she was a beginner, and was working under worse conditions, but only latterly. She stated she considered her photographic powers were given her to produce portraits to comfort sitters, and she added that freaks generally came on plates exposed on experimenters like myself. (I find, however, some freakish marks on plates with Miss Stead as sitter.)

As regards the effect of touching the sensitive side of photographic plates, I took two Marion Brilliant quarter-plates, and Mrs Deane pressed with her index finger two diagonals on the sensitive side of one plate, and with the middle finger two diagonals on the sensitive side of the other plate. The second pressure was as much as the plate would stand without breaking. The plates were dry and Mrs Deane's fingers were dry. I developed the plates at home afterwards and there was no trace at all of any pressure. The plates, after hypo-ing, were perfectly blank. (See also (14a) page 55)

A moist finger will leave a finger mark on a dry or damp plate, but will not affect the silver. I have also rubbed my finger numberless times on plates when wet with Rodinal with the object of affecting the silver, but never had any result. The hard pressure of a lead pencil point will indeed act on the emulsion. Further as regards the freakish marks, see chapter IV.

Mrs Deane does not pretend to know more concerning the origin and nature of the extras than other people. As a great number of faces have been recognised as those of deceased persons, she draws the natural conclusion that they emanate from the "other side," a conclusion which is shared with her by very many highly intellectual persons. That these photographs are abnormal is a fact, whence they come is a matter of opinion. If sitters accept them as of spirit origin, that is their affair. Mrs Deane does not know them not to be so. She never tries to influence sitters in this matter.

Latterly Mrs Deane's camera and slides are left at the "Borderland Library" (conducted by Miss E W Stead, 5, Smith Square, London, S.W.1) where any interested person can examine them. The plates are supplied to Miss S and marked by a firm of photographers who make packets of pairs of plates and seal each packet. The packets are taken charge of by a "Borderland Library" official. Each packet is handed to the medium by a "Borderland Library" official in the presence of the client, and the client (or party of persons) sees the whole proceeding and is permitted to watch the development of the plates. Yet since these conditions were inaugurated there has been no falling off in the appearance of Extras, nor in recognitions.

In support of my observations in defence of Mrs Deane's power I would refer the reader especially to Miss Stead's book—*Faces of the Living Dead*—which includes testimony (on p 77) of Mr Lingwood-Smith, Criminal Identification Officer and expert photographer, and (on pp 63 *et seq*) particulars of the Cushman Extra. See also on p 40 herein report of the John Burnside Extra and on p. 310 the account of Mrs Deane's visit to Birmingham, etc., etc.

### CHAPTER III.

#### *Experiments with photographic plates exposed in a camera.*

My systematic experiments with Mrs Deane, with photographic plates exposed in a camera, began on January 1st, 1923, and continued, approximately, weekly for one-and-a-half years. Mrs. Deane exposed 300 plates upon me through my camera. (*See Appendix p 284*)

I determined that throughout the new series of experiments the conditions should be such as to eliminate all possibility of fraud.

The number of the experiments was such as to exclude the objection that the results obtained could be attributed to faulty plates and such as to give me ample opportunity for the detection of trickery.

I made it an invariable rule to take notes at the sittings, and to write these up into the form of a report the same evening or the next. In these reports I made a point of setting down everything observed, even to small details that might appear irrelevant.

The following notes are extracted from my full reports. I always took my own camera to the sitting with me, with my own slides, and carried both away with me. The exposed plates had, in nearly every case, been left with Mrs Deane for a few days in a packet carefully sealed up by me in such a way that it could not be opened without detection.

In this I had the help of a friend, a pharmaceutical chemist, Mr Tree, who initialled and numbered the plates before they were done up.

The method I used for securing the packet of plates was, in nearly every case, a piece of strong gummed brown paper tape, about 1-in wide, over the lap of which I placed a label made of wafer paper (such as one finds on the under-surface of macaroons). This wafer paper had a special design printed upon it with printer's ink at my establishment, and, in addition, a special rubber stamp impression made upon it whilst moist. The wafer paper was thoroughly damped and pressed on and was concealed by a brown paper covering gummed over it. Wafer paper is of such a nature that it cannot be removed when dry without breaking (it is extremely brittle), and when moistened or steamed becomes so pappy that it has no cohesion.

This method of sealing is, I think, quite efficacious.

The packets were opened, after careful examination by me, in the dark-room with a knife-cut in such a way as not to damage the sealing. The wrappings were put by me in my pocket and taken to my office, and were examined by myself and Mr Tree. We never found any tampered with.

Either I loaded the slides or Mrs Deane did so under my close supervision. (2d) It is a remarkable thing that not on a single one of these 300 plates, thus securely fastened, did any face appear as Extra. A great number of them, perhaps half, bore freakish marks of one kind or another, which I have come to think were produced by the 'operator' during development.

Sometimes during the course of these experiments, when I had not sealed the packets, an Extra face has come. The less the obstruction the better the result. The less the obstruction the weaker the evidence. But obstruction may be a hindrance even to the 'operator' if such there be.

On several occasions a film was exposed in another camera at the same time as a plate. Sometimes freak marks have appeared upon each, but never were these marks alike.

### ***Concerning Freakmarks.***

For some years I have had reason to conclude that some of the Freakmarks I obtained through Mrs. Deane were not due to the action of a chemical. The evidence I obtained did not however seem strong enough to justify the inclusion of it in this work. I have however received stronger evidence lately and hope to publish it within a few weeks in a short sequel which will be issued by Messrs, Rider & Co., London.



It will obviously occur to many (those without experience of psychic possibilities) that the precautions taken by me to prevent the opening of the packets left with Mrs Deane, prevented her from manipulating the plates, and that the freakish markings which appeared were caused by the deft application of chemicals

It is often said that the mere touch of the sensitive film of the photographic plate by the fingers will affect the silver salt, but I have not found that to be the case. I have dealt with this matter in chapter II, page 28.

But the obvious explanation may not be the correct one; the vagaries of psychic phenomena are a commonplace with workers in this field. My critical detective attitude may have been the inhibitory factor. There may have been a subconscious resentment on Mrs Deane's part to my constant precautions. It is a fact, which is admitted by all experimenters in this domain, that suspicion on the part of a sitter does spoil results.

As regards the freakish marks, seeing that I was undertaking this work with a view to discover whether the phenomena were genuine, it is highly improbable that during the development of four hundred plates (including the skotographs), I should have been so blind that Mrs Deane should have been able to delude my senses during the whole time. All the plates were developed under my eyes in quite sufficient light to see what went on and, as I say, I was as observant as I could possibly be. I am not likely to have let Mrs. Deane rub her fingers on the plates or touch the surface of them with an instrument such as a brush

Nevertheless, my opinion is that many, if not all, of these freak marks were produced by the action of some chemical, how applied I know not (*see page 28*).

Many of the freakish marks show evidence of scratches on the gelatine, one or more scratches running along the peculiar freaks; not in the majority of them, but in some of them, as if some material had been applied to the plate; and I have observed these scratches in cases where I am absolutely certain Mrs Deane did not touch the sensitive surface of the plate; sometimes the streaks show an abrasion down to the glass

The late Sir A Conan Doyle and many others obtained such freak marks (*see pp 16 and 17*), among them a Mr. Young, a photographer, who marked his plates by a secret exposure and thus knew there was no substitution of plates. He wrote "My experiment was conducted in such a manner that I am satisfied that no trickery was resorted to in any other way" His plates showed large freak marks (*Light 1922, p 517*.)

It must be borne in mind that among these freaks are many which, it is obvious, could not have been produced by Mrs. Deane, however skilled she may be in legerdemain (which, of course, she is not), without her act being detected.

How, then, to account for the application of chemicals?

If an invisible operator can do the things recorded in chapter VII, using material not present wherewith to write, it can also mark photographic plates with "apported" suitable material. The reader must form his own judgment from the facts given by me

Mrs. Deane informed me that she was told clairaudiently that the operating intelligence wanted to give me something special, which indeed was done later.

Whatever the object of the intelligence may have been,\* the result was in accordance with my wishes, for, had I obtained faces only, I should have got no forwarder, whereas the result of the freakish marks appearing was in time to force the idea into my head that the freakish marks appeared only during development because they were produced there by Mrs. Deane's influence during development, and this observation led me to start my (in my view, valuable) H and F experiments (*see chapter VII*).

\*Some students of the subject may think the object was to draw my attention to the presence of the outside operator.



Now I will deal with the few illustrations of the freak Extras which appeared on the plates exposed in my camera upon me by Mrs. Deane, and which are of more interest than the others. The majority of the latter consist of indefinite little ovals and indefinite markings.

A few of the freaks give one the impression that some design has been executed by an unskilled hand under difficulties.

The illustrations are printed from half-tone blocks. The screen marks on such blocks are a drawback, especially in preventing examination by a lens. A direct print off any one of the quarter-plate negatives will be supplied by the author, post free, for 6d each, subject to such being available.



Fig 67



Fig 68



Fig. 69



Fig. 70

Above illustrations are simply samples of freaks; about them I have nothing to say, except that I cannot account for them. Fig. 70 is a reverse print.

In Figs 67, 68 and 70 the sitters (Mrs Deane and the author) are sitting in a shallow, dark cabinet with an opening in the front curtain (a piece of black cloth).

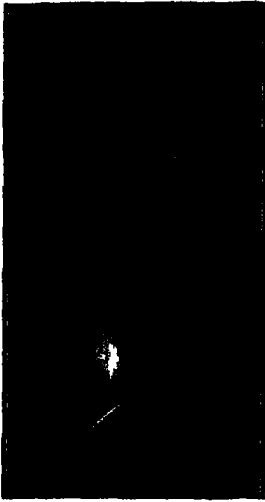


Fig 71



Fig 72



Fig 73



Fig 74

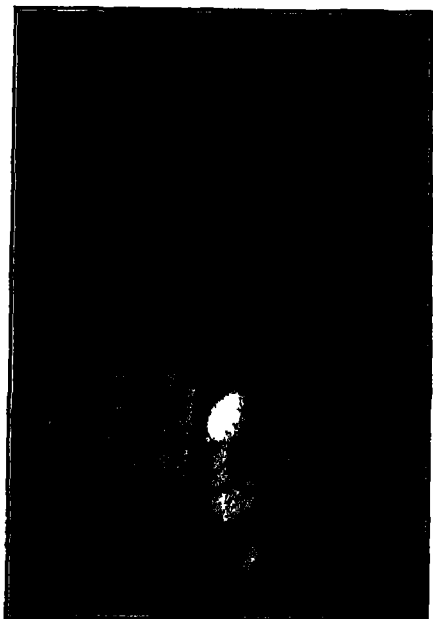


Fig 75

The above illustrations are also examples of freaks. Figs 71 and 72 strongly suggest the action of a powdered chemical. Fig 75 has no Extra upon it, it is shown here as it was taken at the same sitting as Fig 74, the one being exposed shortly after the other. They were both developed in the same dish at the same time.



**Fig. 76**



**Fig 77**



**Fig 78**



**Fig 79**

The above are examples of a plate and a film being exposed at the same times. Both were, in each case, developed with the same solution

Fig 77 This mark is somewhat similar to one obtained by Dr. Carrington with Mrs. Deane in 1921, (see Appendix (277) p 286)

It is very curious that Figs 78 and 79 should the one suggest a horse's head and the other the head of a jockey with a peaked cap Both by the same exposure.

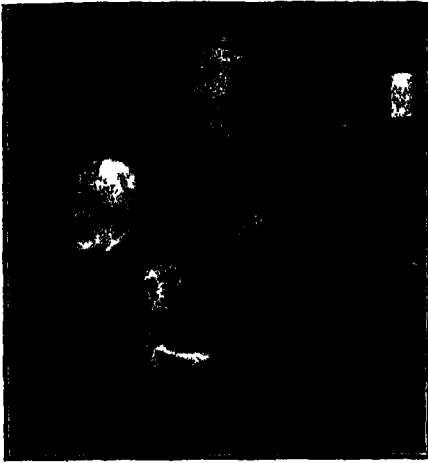


Fig 80



Fig. 81

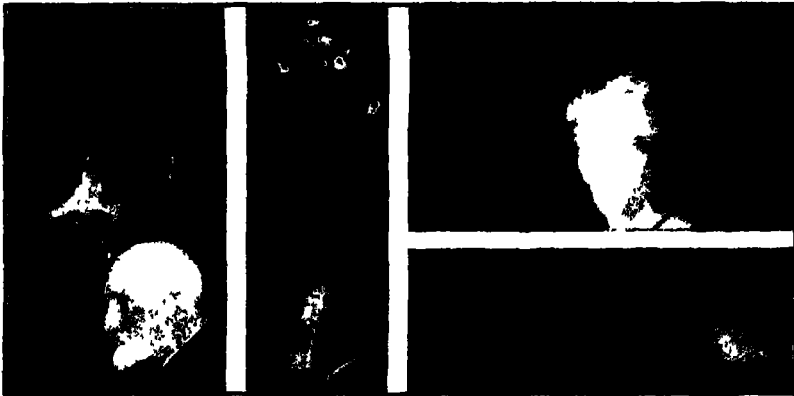


Fig 82

Fig 83

Fig 84

Fig 85

Fig 81 is curious. A freakish arm seems to hold a hand over my face. The hand is seen more clearly in the more darkly printed inset. It reminds me of a remark made by one 'bus driver (in the horse-'bus days) to another, when jammed in Cheapside opposite the other, equally jammed, telling him to drive on, "For" said he, "your face annoys me." This interpretation too is in keeping with what was passing in my mind at the time.

A Kodak film exposed at the same time developed out perfectly normal, without any extra mark.

Figs. 80, 82, 83 and 85 are indefinite freaks, which came on plates under good conditions of control.

Fig 84—The sitter was my cousin. The photograph was taken in my presence. The sitter recognised the object on her head as a hat she possessed, with blue trimmings. My cousin states she was thinking of something blue, which a clairvoyant had seen round my cousin's head, and which my cousin was hoping would come out in the photograph.

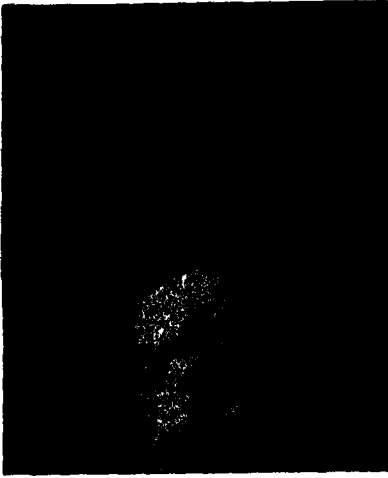


Fig 86



Fig 87



Fig. 88

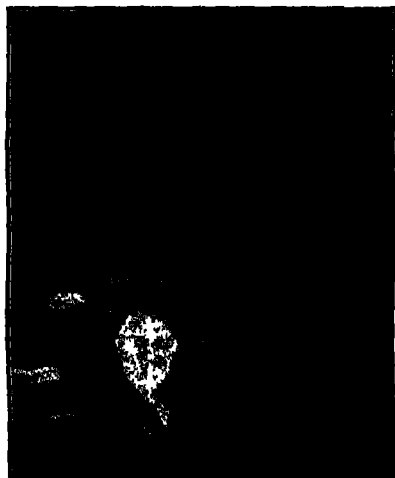


Fig 89

Figs. 86, 87, 88, and 89 are interesting, as the designs of the freaks were promised at Deane séances which I attended, held a few days previous to each of the four morning sittings, when the above plates were used.

Fig. 86 shows a triangle on my head, it was obtained under good test conditions on March 12th, 1923 (See p. 39)

At the Deane séance held a week previously, which I attended, and which was recorded by me the same evening as the séance was held (these séances were held weekly, and I rarely missed one), a control, "Hulah," spoke through Mrs. Deane and chaffed me about my bald head. I suggested she should use it for drawing something on at my next sitting for photographs. She concurred, and asked what she should put. I replied, "Something simple, a triangle or a square."

As a sample of the method adopted by me in recording these photographic sittings, and to show the impossibility of Mrs. Deane having put this triangle upon the plate by normal means, I give below (*page 39*) a detailed account of the sitting of March 12th, 1923, when the triangle appeared

Fig. 88, *page 36*, shows a crescent (enlarged  $\times 4$  linear), which is over my right shoulder. At the Deane evening séance held previously to this sitting, and which I attended, "Hulah" promised to put a crescent on my photograph (*see (215) page 225*).

This séance was recorded by me the same evening as the séance was held.

Fig. 87, *page 36*, shows a cross

At the previous séance the control "Hulah" promised me to try to put a cross on one of the plates of the next sitting for photographs (*see (220) page 227*). This séance was recorded by me the same evening as the séance was held

At the subsequent séance "Hulah" spoke of the cross, and alluded to an attempt she had made to put a parrot on my shoulder as well. Possibly the other freakish mark represents her attempt at a parrot

Fig 89, *page 36*. Miss Lilian Deane, happening to be at home, sat (in my presence) instead of me. "Hulah" had, at the previous séance, promised to try writing, but was not enthusiastic about it. The result was not a success. *March 17th, 1924 (Fig. 90)*. On one of four plates exposed to-day upon my cousin, Miss E B, in my presence, some parallel bands appeared (*Fig. 90*). This is the first and only time parallel bands have appeared. It is a curious thing that at a séance held ten days previously in the evening, I had made some experiments with Mrs. Deane with several strips of paper covered with luminous paint, fixed parallel to one another with dark spaces between, which Mrs. Deane gazed at with the idea of transferring the picture to the photographic plate with which I was experimenting at that séance. These parallel bands on the Extra to-day remind me of this experiment.



Fig. 90

*January 14th, 1924 (Fig 92, page 38)* My cousin, Miss E B, was the sitter in my presence. The packet containing this plate had been left with Mrs. Deane, but sealed in such a way that I am confident it was not opened. The developing was carried out by Mrs. Deane and myself. I watched very carefully, and I cannot account for the very peculiar markings which came upon this plate. I suppose such markings could be produced by some chemicals, but I have not succeeded in making anything like them, and if I did know what chemical to use to make such markings, I am confident such chemical could not be used without my observing it, for it is not a slight patch of freakish markings. I am confident liquid could not have been squirted on to the plate without my seeing the action. During the development my eyes were riveted on the plates.

Another plate (not illustrated) developed at the same time, bore similar extensive marks

*July 3rd, 1924.*—On this particular occasion, in addition to my own camera and slides, I brought a Kodak roll camera fitted with a small roll film, and asked Mrs. Deane to permit me to place that alongside the other. Four exposures of the roll film were taken synchronously with the four plates. Three of the quarter-plates had markings of the usual character, of which one is Fig. 71, (*illustrated on page 33*). Of the roll-film exposures only two had any Extras at all, one very faint shadowy clouds, the other one of the usual spots. Neither of them similar to the markings on the glass plates exposed at the same time.

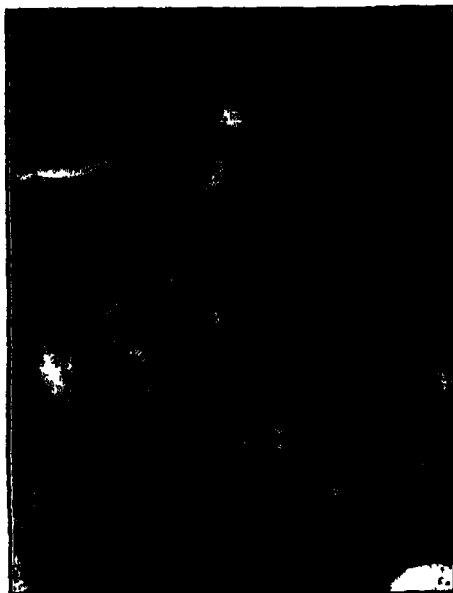


Fig 92



Fig. 93



Fig. 94

7.48

*April 28th, 1924 (Fig 93, page 38).* Before the first exposure to-day Mrs Deane said she saw a beautiful light spreading from my left shoulder in the form of an arch to the flowers which were in vases on the table opposite me. On developing, my figure came out first, and only after some time did any Extra appear. On this, the third plate of four, there was a streak (seen in the illustration) from my left shoulder over my head to the flowers, forming a kind of arch.

*May 12th, 1924 (Fig 94, page 38)* One of four plates exposed, "Test" conditions good. On the preceding Wednesday, at the evening séance which I attended, Mrs Deane's control, "Hulah," promised to put a cross on my head. A cross covers part of my face and chest. At the subsequent séance "Hulah" said she had intended to put the cross above my head, but it slipped down on to my body.

### ***Report of sitting with Mrs. Deane of Monday, March 12th, 1923.***

My dark slides Nos 1-4, containing plates marked by Mr Tree, Nos 261/I, 262/II, 263/III, 264/IV, were left with Mrs Deane on Friday evening, March 9th

They were tied up with string, and fastened with wafer paper, covered over with silk glaze paper. They were stamped with my rubber stamp in such a way that they could not be opened, or dealt with without detection. The packet was then wrapped in brown paper with a fancy gummed tape "Season's Greetings," and the ends were fastened over with a label printed by myself. I cut the gummed tape, and withdrew the inner parcel. I cut the string in two places, as I could not draw the slides out otherwise. The wrappings I put in my pocket. I then took charge of the slides.

Soon after opening the parcel, the slides were placed between Mrs Deane's hands and mine, Mrs Deane said a prayer and sang a hymn. I then asked Mrs Deane to take a photograph of me, using the camera I had brought with me, and which I never leave behind me. Having taken my seat upon the chair, in front of Mrs Deane's curtain, which I did not remove (on each previous occasion since I introduced the cabinet, I have removed the curtain, but did not do so to-day). The plates in slides Nos 1 and 2 were exposed about one-and-a-half minutes. Then Nos 3 and 4 were placed in the camera. I had provided myself with a piece of blue glass, specially supplied as a colour-filter for the three-colour process. While exposing plates in slides, Nos 3 and 4, Mrs Deane held this piece of glass in front of the lens the whole time. To each of these she gave an exposure of over two minutes. I personally withdrew slide 3 and 4 from the camera, as Mrs Deane found it very stiff, and put it with the other carrier into my pocket.

We then descended into the dark-room (the larder). I took charge of the developing dish, which I took upstairs to a tap and washed. Mrs Deane having lit the lamp, we proceeded to develop. I personally withdrew the plates from the slides, and dipped each one into a basin of water, to moisten the gelatine, and then placed it, face upwards, in the dish. The plates were thus placed alongside one another during this process. Mrs Deane did not touch them or put her hand over the dish, all she did was to pour the developing solution over them. After rocking the dish for a little time, the plates were put in the hypo in my presence by Mrs Deane—all under my careful supervision. It was impossible for anything to be done during the process without my knowledge. We left the larder together, and left the plates in the Hypo from ten to fifteen minutes.

**Result.** On one of the plates appeared some of those peculiar oval markings with trails, such as have appeared on my plates before, and which I notice upon many Deane photographs. On plate No 264, round my head is a roughly drawn triangle. Now, it is very curious, but, at the séance on Wednesday last, an entity, said to be "Hulah," made allusion to my bald head, and I remarked that it was suitable for inscriptions. I asked the entity to use it for that purpose, and the first thing I suggested should be written thereon was a triangle. I said "Draw a triangle or square." This is in the report of the Wednesday's séance (See Fig 86 p 36 and (213) p 224.)



(2e) *The John Burnside Photograph.*

The following particulars refer to an Extra obtained through Mrs. Deane of my late cousin, John Burnside, at one of my morning sittings with her. John Burnside died in the year 1907.

John Burnside was at one time Headmaster of a small Grammar School at Wymondham, near Norwich. There is no photograph of him in existence exactly similar to the Extra.

With these few facts noted, I will proceed with the history of the photograph.

On the 21st October, 1925, I accompanied my brother and cousin, Miss E. Burnside, to a private sitting with the Misses Moore, sensitives for "direct voice" phenomena. As usual we sat in total darkness, with a trumpet placed in the centre of the circle. The weather was very wet and the atmosphere close. The window was open. The conditions were therefore very bad.

The voices of the controls, Koha and Andrew, came through very weak indeed. Then a voice came to my brother and gave the name of Ellen (our mother's Christian name) and called out my brother's Christian name (George) and then my own. The voice said "George, speak to me."

Later a voice (unrecognised) came to E B and said "John." E B said "Are you Jack?" Reply "Yes." "What are you doing on the other side?" asked E B. "Chemistry," said the voice. Chemistry was not his subject on this side, but it is mine. The voice then added "If you have a photograph taken I will try to be there"\*

Now E B. had sat with me many times at Mrs. Deane's, some six months before, obtaining only one face Extra, and there was no intention of her resuming sittings with Mrs. Deane. E B. had sat once before with me at a group séance with the Misses Moore.

On account of the message received by E B. from the voice "John," it was arranged that E B. should accompany me on 29th October to Mrs. Deane's. On 22nd October I left a broken packet of quarter-plates with Mrs. Deane, not secured in any particular manner. I told Mrs. Deane about our sitting at the Stead Bureau, and that E B.'s brother had promised to try to come. As Mrs. Deane could not procure a likeness of the departed Jack (his widow and family have emigrated) nor E B.'s address, and as I possess no portrait of E B.'s brother, I decided to be perfectly open with Mrs. Deane and avoid every vestige of secrecy; therefore I took no precaution with the packing of the plates, and told Mrs. Deane what E B. was hoping for.

E B. and I visited Mrs. Deane on October 29th. Four plates were exposed; on the first plate appeared an Extra upside-down, which I recognised as that of E B.'s brother, (*Fig 95, page 41*)

In the eyes of his widow, his sister and a cousin (Miss C.) the likeness is certainly that of J B. Mrs. J. Burnside wrote me from South Africa "With reference to the man's face in the 'woolly' surround in proximity to that of my sister-in-law, it is an unmistakable representation of my late husband." †

\* Extras have been foretold in the same manner to other sitters, such cases are reported in *Light* — 1919 p 390, 1921 p 90, 1922 p 665, 1925 p 269, 1933 p 307

† Mr. David Gow in 'Rays and Reflections' in *Light*, March 3rd, 1933, wrote with reference to recognitions in psychic photography "some Extras are so clear and definite as to be unmistakable portraits, and this has happened in cases where the sitter is a complete stranger to the medium." See also (330) p 312.

A Miss E. L. Burt wrote to E.B. from Staneway, Rayne, Braintree: "With reference to the photograph you showed me the last time I came to see you, I should certainly say the likeness was of your brother Jack. It was so wonderfully clear I felt quite convinced it was his real picture"

Not satisfied with the recognitions of relatives and friends, upon which doubt is so often cast by sceptics, I obtained the help of a pharmacist, Mr. Tree, unrelated to the Burnside family and myself. We picked out from a trade directory the name of a chemist (Mr J F Collin) at Wymondham, near Norwich, at which place John Burnside had been a schoolmaster twenty-five to thirty years before. Mr Tree, basing his application upon the fellowship of the craft, sent a print of the J B Extra, cut away from the sitter, to the chemist at Wymondham, telling him he was informed that it was the likeness of a gentleman who lived at Wymondham twenty-five to thirty years ago, and requesting the chemist to make enquiries of some of the older inhabitants whether they could recognise and name it. Mr Tree wrote from his home address

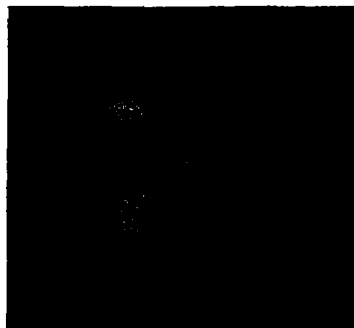


Fig 95

The manager of the business (Mr J Jenkins) answered Mr Tree's letter and said he would do his best. He then wrote that many recognised the portrait but could not name it, but one gentleman thought he had been a schoolmaster in the place. Mr Tree replied to that, and told the manager that the subject of the photograph had been a schoolmaster at Wymondham. A letter then came from the manager (Mr. Jenkins) stating that the portrait had been recognised as that of Mr Burnside.

Extract from a letter dated December 8th, 1926, addressed to Mr John Tree by Mr J Jenkins, manager at Mr J F Collin's pharmacy at Wymondham, near Norwich —

"Without the slightest doubt the photograph is that of Mr John Burnside. People differ as regards the time he lived at Wymondham, varying from twenty-five to thirty years. A Mr Chamberlain was the first to recognise the photograph, and said it was Mr. Burnside, then a Mr Clements who showed me Mr Burnside's photograph in a school group,\* then Mr. Nichols, who was the sports teacher at the school in Mr Burnside's time, recognised it at once. I was at a bazaar a fortnight ago and the Rev E R. asked for the photograph. He showed it to a Mrs. Taylor, and asked her who it was, and she said at once, 'That is Mr. Burnside'. At least four people, as mentioned, perhaps more, recognised the photograph, having no idea who it was, others recalled him after having been told.

Yours faithfully, J JENKINS"

"I certify that the facts mentioned, concerning Mr Jenkins and myself, are as stated — John Tree" (*August, 1927*)

To omit no single fact in this case: my cousin E B remarked to me, "It is not surprising Jack should come in view of your connection with his family since his death."

\*I have seen this group photograph. The Extra is not a copy from this. It was suggested to me by a serious psychic researcher that Mrs Deane went to Wymondham and copied the Extra from the group photograph, she being quite unaware of its existence or that J B. ever was at Wymondham. F W W

***A special sitting held at my warehouse in 1922.***

(2f) In 1922 a test sitting was arranged to take place on a Saturday afternoon at my business premises. There were several friends of mine present, in addition to Mrs Deane and her daughter, Miss V. Deane. Chief among my visitors was a friend from Amsterdam, a Mr. V (son of an old school-fellow), an amateur photographer, and at one time President of an Amateur Photographic Society of his native town. About a dozen plates were exposed. New unopened packets of plates and my camera and my slides appertaining thereto were used. The plates were initialed by one of us before insertion in my slides. The development of the plates was carried out in a dark-room on my premises by Mrs Deane, under the supervision of Mr. V, very experienced in photography, as already noted. In view of the object of the experiments, viz a test of Mrs. Deane's power, my friend, Mr. V., kept close watch for any manipulation or trickery. He was a disbeliever in psychic photography. The chemical solutions were prepared by a qualified chemist in my employment, well up in photography; he vouches for the clarity of the solutions; also for the cleanliness of the dishes which were provided by me.

(2g) The marks seen in the illustration (*Fig 95A, p. 43*) are not to be accounted for by faults in the plates or in the developer used; and that Mrs Deane could have operated upon nine of the plates without being observed doing it, when her hands were under close observation with the object of detecting trickery, is surely out of the question. The marks suggest the action of a chemical

Points to be noted about these peculiar marks are some small ovals such as are to be found in many of Mrs. Deane's freak Extras (seen much better in the photographic prints), the arch between the two sitters in No. 4, the half-arch in No. 6 (such arches are not unusual in psychic photographs (*see pages 16 and 17*); and the possible connection of Nos. 2 and 9 with records in the mind or minds of one or more of the company present

In view of my later experiences with Mrs Deane, proving her power of thought-reading and direct writing, and the strange results obtained with her on others of my photographic plates, I am inclined to the opinion that it is not unlikely that the following facts may have been the *stimuli* of the two fantastic marks numbers 2 and 9.

(2h) As regards No. 2, the picture in the middle of the top row: some years ago I took my young Dutch friend to see the pantomime, "Hop O' My Thumb," at Drury Lane. A very amusing feature of this pantomime was a scarecrow, occupying a prominent place in one of the scenes. Later on it came to life and was vitalised by George Graves, who carried on a lively reminiscent conversation with a fellow comedian reclining on a bank in "Love Lane"—"Do you remember?" asked the one constantly, and the other replied repeatedly, "Happy Days, Happy Days." We were all most tickled with this amusing scene. Now, my young friend visits London yearly on business, and it has been his habit ever since to greet me on each occasion with the words, "Happy Days, Happy Days," instead of the usual greeting; such an impression did the pantomime episode make upon him. In view of the mind-reading results of my later experiments, I am inclined to think that the figure in the middle photograph of the top row is an attempt to represent a scarecrow.

(2i) As regards the photograph in the bottom right hand corner (No. 9), the sitter against whose head appears an abnormal mark, was another Dutchman, a stranger brought by Mr. V. During the afternoon one of the ladies of the party, a Germanophobe, expressed to me her antipathy to this particular gentleman on account of his German characteristics. Is the mark, which looks like a lady's boot kicking the gentleman's head, a symbolical representation of the feeling expressed?

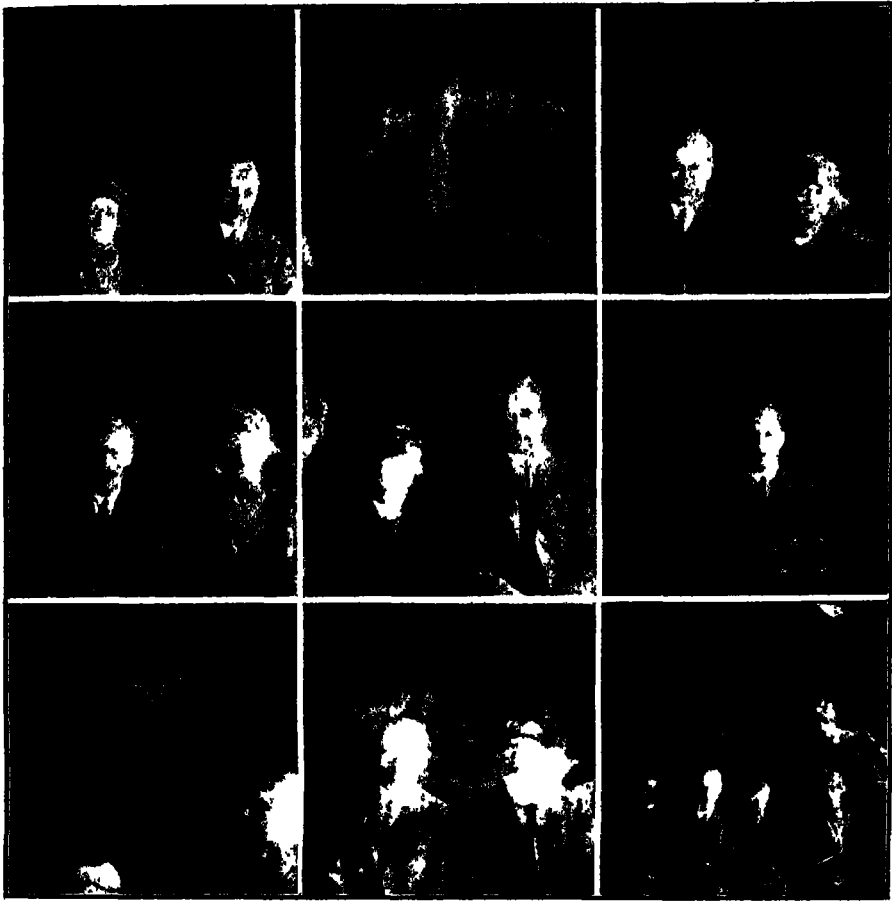


Fig. 95A

1	2	3
4	5	6
7	8	9

Freak-marks which appeared on plates exposed at a special sitting held at my warehouse in 1922.

Footnote to p 44

(2j) The late Rev. H R Haweis of St. James's Church, Marylebone, well known in his time, wrote to the *Daily Graphic* June 23rd, 1892 I quote from Will Phillips' (Editor, *Two Worlds*) *The Case for Spirit Photography*, p 27 "a lady had her photograph taken by an ordinary photographer, she was not expecting anything of a supernormal character. The plate when developed appeared blurred all over. The photographer was about to destroy the plate when the young lady begged to see it and to have it printed. When the prints arrived the photograph was blurred all over, but when a high power magnifying glass was used there appeared countless faces, all of the same person, and that person the dead lover of the startled sitter."

*Deane-Warrick Psychic Extra, No. 499.\* (Fig. 97).*

(2k) I offer no opinion on the following facts, and base no conclusion upon them. I report things just as they happened.

The photograph (Fig. 97) on the other side was taken of me by Mrs. Deane on November 5th, 1923. The plate used was not controlled. There is a feature about it which may be only one of chance's strange freaks. Most probably it is.

A peculiarity I fancied I saw in the forehead of the Extra led me to have it enlarged and to examine round about the eye with strong lenses; one lens marked  $\times 10$  and another with the mark  $\times 20$ .

While wandering over the right eye with my lenses, I was astonished to see what appeared to me to be the face of my late father in the right pupil (to the viewer's left). It has certain characteristics about it which, to my eye, form the main features of a composite picture I have of him in my mind. A certain expression of the mouth, which is strangely reminiscent of him, (Fig. 96)

It will be said that the face is not easily discernible as a face, but it seems to me there must be more in it than that. I will therefore state simply and truly what happened.

(1) First of all, there is the fact that I immediately recognised this face as that of my late father.

(2) I was at my office examining it, and I turned round to the clerk behind me, who at that time helped me with my photographs, and said, "Do you want to see a photograph of my late father?" She looked at it and said, "That is you, Mr Warrick" (I have been told I have grown to look like my father) She had never seen my father.

(3) A few days after that I visited my brother. I had had the eye, meantime, further enlarged by photography. I showed it to him and said, "Here is the latest photograph of myself." He remarked, "That is not you, that is the pater." I wrote to him a few days afterwards and asked him to confirm our conversation about this photograph. He wrote as follows — "I presume you will be in no hurry for the certificate about the photograph, so will you let me see it again? I should like to be very clear and certain about it to make my testimony of value."

He thereafter wrote — "You handed me on Sunday morning, at Welling, a photograph, saying, 'Here is a photograph of myself.' I glanced at it and replied, 'It is the pater.' I saw the face without any hesitation, and recognised the peculiar expression, which makes it, to me, an unmistakable likeness."

(4) I showed it to my nephew, Edward W., with the question, "Who is this?" The answer came "pat," "Grandfather Warrick." He wrote me, in answer to my request, a note, in which he states, "I can certainly bear out what you say, that I had not the slightest hesitation at all that the likeness in question was that of my grandfather. Until the moment you showed me the photograph I had not heard of it from anyone."

(5) I showed the photograph to my second-cousin, Miss N.C., who knew my father. I put the photograph before her as one of myself. Her remark was, "No, it is not you, it is Uncle Robert."

(6) I showed the photograph, without any suggesting, to a cousin (M.M.W.) who knew my father very well. She said, and wrote later, "That photograph you showed me the other night is most absurdly like Uncle R."

(7) I handed the photograph to my niece (B.D.L.), saying it was a photograph of myself. Miss B D L. said, "It is much more like grandfather."

(8) I sent the enlargement to a gentleman (J.H.) who knew my father many years ago. His observation was, that while he did not remember my father well enough to recognise it, the face certainly had the Warrick characteristics.

\* See foot of p. 43. -

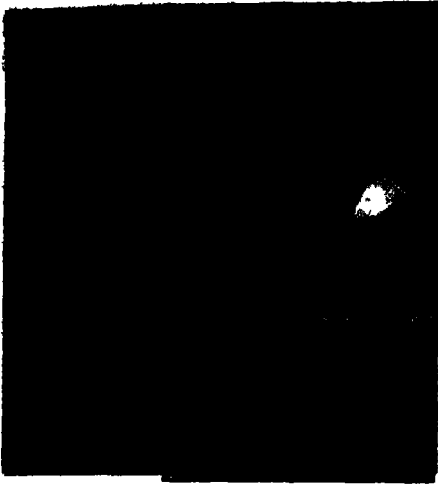


Fig 96



Fig 97

(9) My father's late clerk recognised it as resembling my father.

(10) I sent the enlarged photograph to a commercial artist, with instructions to make an enlarged drawing of what he saw. This he did, and caught the expression so well that when I received it and was examining it in a good light at my office, my nephew, Edward W., happening to pass by, said, "There is no necessity to ask who that is." In answer to the question I put to him, to make quite sure, he said, "Of course, it is my late grandfather."

We have here, therefore, the testimony of an outsider, a commercial artist, who sees so truly what I see, that his *drawing* is immediately recognised by a relative.

Probably this has no bearing upon the subject, but it is another strange thing, and a curious coincidence, that just at the very time I discovered this resemblance in the eye of the Extra, I came across a daily newspaper giving a reproduction of a photograph showing the photographer reflected in the eye of the animal which he was photographing.

(11) I consulted a photographer in a large way of business, and he wrote me as follows. "I am a very experienced photographer, and have pleasure in stating that the enlargement within the circle marked R B W. shows distinctly to me the face of a bearded man, and that in my eyes it bears some resemblance to yourself [this latter observation without any suggestion from me.] Signed G D."

(12) I submitted the photograph to a photo-microscopist, Mr A. W. Dennis, for further enlargement. On meeting him thereafter, I asked him whether he saw a portrait representing the head of a man in the enlargement he had made. He said, "Certainly, there is no doubt about it," and, added "It is like you, Mr. Warrick." I said I had friends who could not see a face in it at all. "Well," he said, "I cannot understand that these people cannot see anything." Mr. Dennis takes no interest in psychic photography, and is a total disbeliever in it.

One critic of psychic phenomena remarked to me that if my father wished to give me his picture he would not have hidden it away in the eye of an Extra. Truly a reasonable remark, with which I cannot but agree. But psychic facts are notably bizarre, so, as a recorder of facts, I let the report stand.

## CHAPTER IV.

### *Some results obtained on plates not exposed in a camera (skotographs).*

It was my habit at times to take with me in my pocket to the morning sittings, and to the séances, without notice to Mrs. Deane or anyone else, one or more quarter-plates for various experiments. Many freakish results were obtained; not surface marks, but reductions of the silver. These results I call "U's" (Unexposed).

Of 105 "unexposed" plates experimented with in this series under various conditions, some 75% show marks, the origin of which I cannot account for.

What I have to say generally about the nature of such freakish markings, will be found in chapter II, page 28, and my remarks there printed should be referred to in connection with the reports in this chapter.

During these unexposed plates experiments I observed most carefully all the processes, and I am convinced nothing tricky was done to the plates by Mrs. Deane and, as explained in chapter II, I have been unable to produce such marks by means of chemicals under conditions at all similar to those of the experiments.

The results, about 75, will, I fear, not interest the reader, who was not present and cannot share my conviction that they were not produced by accidental or purposeful application of chemicals. However, I put a few of the experiments on record. The designs which appeared on photographic plates during my H & F experiments, described on page 55 *et seq.*, are in a different category and will, I think, repay the reader's attention as showing the action of some invisible operator. If there is such an invisible operator he may well have made the chemical freak-marks.

Considerations of space and expense have restricted me to a small selection from the positive results which I have obtained. The examples illustrated will furnish some idea of the character of these marks.

I will proceed to give, condensed from my contemporary notes, the circumstances attending the appearance of them. Unless otherwise stated, these "U" plates were experimented with at morning sittings after Mrs. Deane had exposed plates upon me in my camera, or made other experiments.

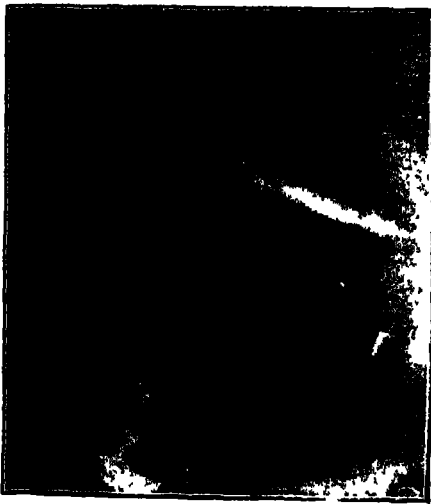
**U/1** — The first of these experiments made by me with unexposed plates was at a séance at Mrs. Deane's on *May 31st, 1923*. It was a surprise experiment. I brought a quarter-plate with me in a box. I suggested to the circle we should hold the box in our hands. This was agreed to, and Mrs. Deane placed her hands first, above and below it. I followed, and after me the others. We held the box thus for about seven minutes. Before we took our hands away, Mrs. Deane had gone into a trance, and spoken as Brown Wolf. He said nothing particular. She then woke up.

I took charge of the unopened box, and Mrs. Deane and I adjourned to the dark-room. We developed the half-plates used for recording the table-risings, and then this quarter-plate. A peculiar large mark appeared upon the plate. Mrs. Deane had no opportunity of touching the plate. The same developer was used for the half-plates, nothing abnormal appeared upon them. It was a surprise experiment, and Mrs. Deane had no opportunity to prepare anything to make such a mark as appeared.

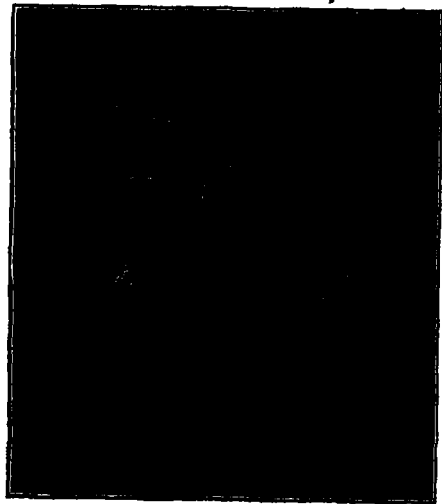
This peculiar freak showed blacker on the side of the gelatine touching the glass than on the side of the gelatine in contact with the air. This has happened several times in the case of freaks appearing on my plates, suggesting that the action on the silver has taken place from the glass side of the gelatine film, therefore not by means of a chemical.

**U/4** *July, 1923*—The plate for this I took with me to a morning sitting at Mrs. Deane's. After Mrs. Deane and I had developed four plates which she had exposed upon me, the developer was poured back into the tumbler from the dish and, the plates being removed, the dish was left empty. I placed the U/4 plate myself in the centre of the dish, Mrs. Deane not touching it. Until I produced the packet she knew nothing of my project. Mrs. Deane poured on the liquid Rodinal, and I kept my eyes on the plate and dish the whole time.

The crossed lines in the illustration came up (*Fig. 103*)



*Fig. 103*



*Fig. 104*

**U/9** was treated similarly. Result (*Fig. 104×2 linear*).

**U/11.**—This skotograph was obtained at an evening séance at Mrs. Deane's. Towards the end of the séance I took from my pocket, quite unexpectedly to the circle, a cardboard box containing a quarter-plate. I took the lid off and left the plate in the bottom of the box. I then asked the circle to put their hands above and below the box. Mrs. Deane put her hands, first one above and one below the box; the others followed suit, and I put mine outside the lot.

It must be remembered that the introduction of this experiment was a surprise. No plate, with the lid off the box, had been experimented with by me at a séance before.



Mrs. Deane and I adjourned to the dark-room, where we developed five half-plates we had exposed for photographs of levitations obtained that evening. After removing some only of the half-plates I placed in the developer the quarter-plate which had been under our hands; curious streaks and spots came up (*Fig 105*) which are similar to many obtained on Mrs Deane's Extras. There is not a vestige of such streaks and spots on the five half-plates developed in the same solution. I was present the whole time of developing, and I could detect nothing being done to the plate.



Fig. 105

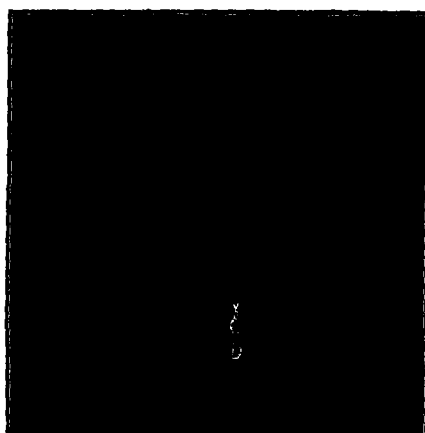


Fig 106

**U/17.**—This is another example of a curious "Skotograph" obtained by me with Mrs Deane (*Fig 106*  $\times 2\frac{1}{2}$  linear)

(3) **U/34** *January 16th, 1924.*—During the evening séance in the dark, this day, I placed a cardboard box with a quarter-plate in it on the table. We did not put our hands upon it. I took this away with me in the box without opening it. On developing the plate at my rooms, it showed three faint, largish marks (the silver salt is definitely reduced), this is interesting, as the box was not opened at the sitting

**U/40.** *March 3rd, 1924.*—After developing some quarter-plates which had been exposed upon me, I took a box from my pocket which contained a quarter-plate marked **U/40** and put it in the Rodinal solution; nothing came upon it. I then placed it on Mrs. Deane's left hand, sensitive side upwards, and Mrs. Deane held her right hand over it, so that her fingers were about three-quarters of an inch from the plate. Almost immediately a large black patch showed itself under the fingers. The plate was put back into the bath, but nothing more came. The experiment was repeated, Mrs Deane holding the fingers of her right hand over the blank space of the plate. Again something appeared; smaller this time. The experiment was repeated for a third time; nothing further happened until the plate was returned to the bath, when further markings came up. One of the marks is  $2\frac{1}{4}$ -in.  $\times$  1-in.; the silver is definitely reduced. The plate shows no scratches or other indication of the action of a chemical.

**U/39, U/41, U/44** were treated similarly and marks appeared on them. In **U/44**, besides the silver deposits in the gelatine, there are to be seen two circular scratches, or fissures, following the form of the marks centrally and passing the gap. These fissures appear to have penetrated to the glass in one part. (*Fig. 116, page 54.*)

**U/69 and U/70. June 5th, 1924**—After Mrs Deane

and I had developed some quarter-plates she had exposed upon me, I took from my pocket a packet containing two quarter-plates marked U/69 and U/70. Mrs Deane emptied the bath of Rodinal into a tumbler. I placed the two plates, sensitive sides up, in the empty bath. Mrs Deane poured the developer over them. U/69 darkened in the developer, but showed nothing special upon it. I asked Mrs Deane then to take it between her hands, letting her fingers touch the plate. She held it thus between her hands some little time. The fingers have left a slight mark upon the plate, but at the root of the fingers is an intensely dark patch with no finger marks, and quite different to the others, evidently of some

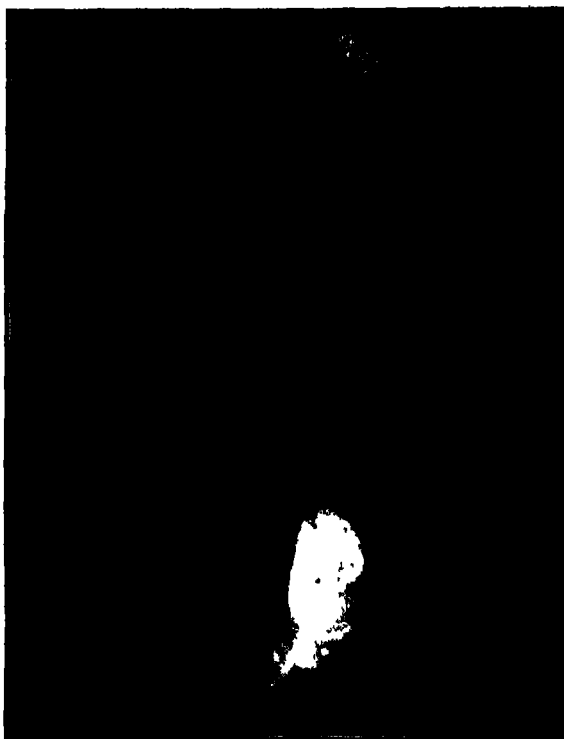


Fig. 107

different origin, about  $\frac{3}{4}$ -in long (Fig 107). I would mention, that before Mrs Deane had this plate, U/69, in her hands, she dipped her hands in plain water and wiped them on my clean duster brought with me. The plate bears no scratches or other indication of the application of a chemical.

**(4) U/F. June 23rd, 1924.**—After developing some plates and some films from a film pack which had been exposed upon me, we found that some of the films by accident had not been exposed, they were lying in the developer and nothing came upon them. I said to Mrs Deane, "This is an opportunity of trying the effect of your hands upon them." I put a towel over Mrs Deane's left hand, and the film, face upwards, upon it. Mrs Deane held her right hand half an inch from the film, so that the finger tips were well within the edges. I then said, "Mrs Deane, you have a wonderful power of visualising, have you not?" She agreed. I said, "Now visualise your three-legged table, and we will see whether it will come on to the film." Two straight rods did come on to the film, and the vestige of a third. (Fig 108)



Fig 108

The second unexposed film lying in the bath was treated in the same way, and on this also appeared bars or rods, not so definite as on the one illustrated.

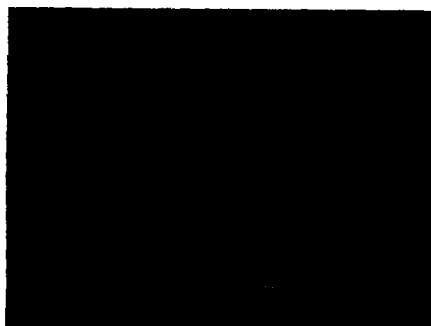
**(5) U/77 and U/78 June 30th, 1924.**—After developing four plates which had been exposed upon me through my camera, I took two plates from my packet marked U/77 and U/78. I put them in the developing bath. After some time faint marks appeared on U/77. I then covered Mrs Deane's left hand with my towel and placed upon it plate U/78,

sensitive side upwards, and Mrs. Deane held her right hand over it without touching it, so that her fingers were about half-an-inch from the plate. I told Mrs. Deane to think of her three-legged table. After a time three marks came up on the plate as seen in the illustration (*Fig 116, page 54*) U/77 was treated in the same way, and while Mrs. Deane was holding the plate under my close observation, the curious design seen in the illustration (*Fig. 116, page 54*) appeared upon it.

Before our experiment to-day Mrs Deane handled and examined, and was amused with a model of "Felix the Cat" I had that day brought with me for her, cast in lead. Has the ear in the curious design in U/77 any connection with the ear of "Felix the Cat," as the three strokes in U/78 would appear to be connected with my suggestion of the three-legged table? I illustrate enlarged (*Fig 110*), the portion of the freakish mark which crudely suggests an association with the model of "Felix." I give also a picture of my artist's view of this part of the freak (*Fig 111*) and a sketch by him made from the model of "Felix" (*Fig. 109*).



**Fig 109**

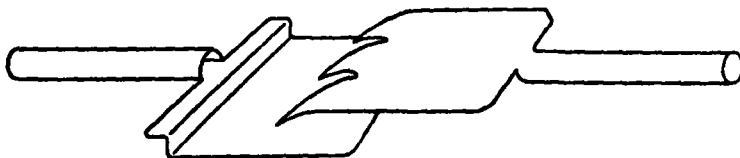


**Fig 110**



**Fig 111**

(6) **U/84. July 10th, 1924.**—I made a new experiment with Mrs. Deane. In order that she should not have any hand in close proximity to the plates, and to try the effect of various metals on the plates under Mrs Deane's influence, I had had constructed some instruments somewhat similar to flat shovels, as shewn



**Fig 112**

in the illustration (*Fig 112*), made severally of iron, zinc and copper. I had brought with me four quarter-plates, U/81, 82, 83, and 84. Mrs Deane washed her fingers and wiped them on the clean duster I had, as always, brought with me. Mrs. Deane grasped the flat iron shovel by its handle with her left hand. I placed upon it plate U/81, which I had previously dipped in plain water. With the right hand she held a second iron instrument with bent prongs over the plate, but so that it did not touch it.

Mrs. Deane did not touch the plate throughout the whole proceedings. Some characteristic marks appeared—a curved streak of five or six little circles. I placed the plate in the Rodinal solution. The centres of these circles appeared to be affected in some way as if a bubble appeared in each.

We tried a second plate in the same manner for a long time with no result.

I then tried another plate with a copper instrument in Mrs Deane's right hand. This instrument was of copper, funnel shaped, coming to a point. Mrs. Deane held on her left hand a piece of sheet copper about  $4\frac{1}{2}$ -in.  $\times$   $3\frac{1}{2}$ -in. The plate U/84 was placed on it with the sensitive side up. It was previously dipped in plain water by me, and it was used wet. The point of the funnel was held half an inch or more above the plate.

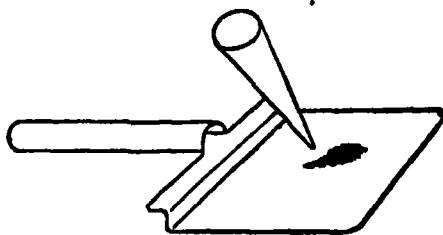


Fig 113

A mark appeared on the plate (*Fig 116, page 54*), of a copper colour (the marks produced by the iron instrument were grey). I placed the plate in Rodinal, which did not accentuate the mark. I then tried another plate on the sheet of copper, using a copper instrument with a hemispherical attachment instead of the cone, with no result.

(6a) In connection with the above instruments I used at times a wooden tunnel, that is, a stout wooden box with open ends (two sides only and a top and bottom). The sides were 6 inches long, 1 inch high and 4 inches wide, measured inside. In one of the sides near the bottom there was a slot of just sufficient width and height to allow the passage of the blade of the iron or copper shovel, on the surface of which a photographic plate could be laid by insertion through one of the open ends of the box. In the top of the box was a conical hole where the metal cone could be fixed so that the narrow end of the cone rested within about  $\frac{1}{4}$  inch from the plate.

(7) *Comment*—It is really interesting that the one mark should be of a copper colour and the other of the usual grey. As regards the copper or brown colour, it must be remembered that nearly all the marks obtained on paper, etc. by me through Mrs Deane are of a brown colour, and that the brown marks obtained when using copper *may* not be due to the copper, but to the substance used most frequently by the "invisible operator" in my H and F experiments.

It will be seen in my further reports (*pages 52 and 60*) that on other occasions when experimenting with the copper instruments, copper-coloured marks were obtained on the plates.

There may be some simple explanation of these copper-coloured marks. I have made such experiments with non-mediumistic persons and never obtained any results.

It seems to me (perhaps in my ignorance) that these experiments with copper instruments should be repeated. Only on a few occasions have I obtained any marks at all with these instruments with Mrs. Deane. In 1928 I carried out some experiments especially with the object of obtaining further copper-coloured marks. I obtained two poor ones; Deane effects are most uncertain.

**U/88 and U/89.**—After Mrs Deane had washed her hands in my presence and wiped them with my duster, I made an experiment with two photographic plates I had brought with me, Nos U/88 and 89. I put on Mrs. Deane's left hand a piece of sheet copper about  $4\frac{1}{2}$ -in.  $\times$   $3\frac{1}{2}$ -in. I dipped U/88 into plain water and placed it sensitive side up on the sheet of copper. Mrs Deane then held a copper cone 8-in. long by 1-in. in diameter at the wide end, the other (narrow) end was open with an aperture of  $\frac{1}{4}$ -in. With her right hand, Mrs. Deane held this cone so that the narrow end was above and pointed directly downward on to the sensitive plate, 1-in. from it (*Fig. 113*). A very dark mark appeared, about the size of a threepenny piece, but not round; a second mark appeared equally dark. Mrs Deane remarked she had not seen such dark marks before on any plate. These marks penetrated right through to the clear side.

I did not put this plate in the developing solution, but direct into the hypo. The marks disappeared completely in the hypo.

(8) *Plate U/89* I dipped in water and placed on the iron shovel, while Mrs. D held the handle of this in her left hand, and grasped the handle of the other iron instrument with the three teeth bent down, in her right hand, and held the prongs over the plate (*Fig 112, page 50*). Two little long marks about  $\frac{1}{2}$ -in.  $\times$   $\frac{1}{4}$ -in. appeared upon it. I then took the plate off the iron and put it in Mrs. Deane's left hand, sensitive side up, she holding her right hand over the plate, with the finger-points about 1-in. from the plate. Another mark similar to the first two appeared, and a fourth, a shorter one. This plate I then put in the developing dish and Mrs. Deane poured Rodinal over it. I then placed the plate in the hypo. I need not repeat that I watched most carefully the whole process.

There is an interesting feature about this photograph. It has been pointed out to me that the spots on the large figure at the top have positions approximating to the positions of the stars in the "Great Bear," and that the points in the small figure at the foot represent the "Southern Cross" in a star map, really a quite curious fact. On viewing the illustration from the left it will be noticed that the large central figure has distinctly the aspect of a bear.

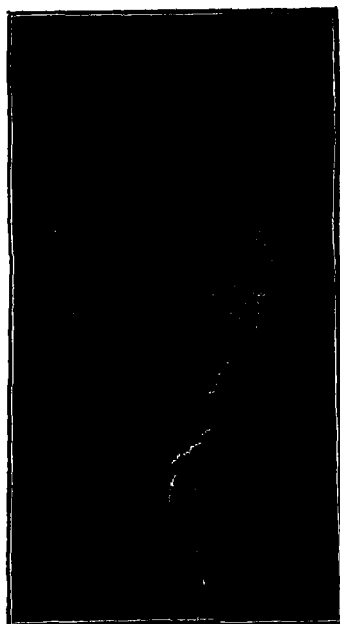


Fig. 114

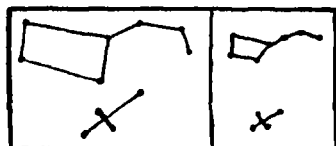


Fig. 114A

Fig. 114B

Fig. 114A is a sketch from the photograph where the spots are more distinct than they are in the above half-tone illustration.

Fig. 114B is a sketch from an astronomical map of the Great Bear and the Southern Cross constellations reversed to conform with the reversion due to the photo-printing off the plate.

*Note*—The first two marks came while Mrs. Deane's hands were grasping the handles of the instruments.

*U/93.*—I placed a piece of sheet copper,  $4\frac{1}{2}$ -in  $\times$   $3\frac{1}{2}$ -in, on Mrs. Deane's left hand. On this I placed plate *U/93*, after dipping it well in plain water. I asked Mrs. Deane to hold her right hand over the plate without touching it, or the copper, or her own hand or wrist. After a time some spotty marks appeared on the plate (*Fig 116, page 54*), of the usual character, rather more cloudy. I then again dipped the plate in water and asked Mrs. Deane to put aside the sheet of copper, and to hold her hands parallel to one another, 1-in. apart, under my close observation, the plate resting upon her left hand, which grasped the edges of it, Mrs. Deane taking care not to touch the surface. An additional mark or figure came upon it across the others, faint in character. (9) *The first marks, those which appeared while the copper plate was below the glass, had copper colour, the last mark was grey.* I put the plate into Rodinal solution for about a minute—the marks did not disappear, nor did the hypo remove the marks. I took the plates away with me.

It must be remembered as regards the copper coloured marks, that in this experiment the copper was below the glass.

**U/90.** *June 14th, 1924.*—This plate was treated in the same way as **U/89** except that, in this instance, copper instruments were employed instead of iron. The upper instrument consisted of a cone of tinned copper (*Fig 113, page 51*) This cone was grasped in Mrs. Deane's right hand, the smaller end of the cone being about 1-in above the active surface of the plate, which had been dipped in plain water. The latter rested on a sheet of copper  $4\frac{1}{2}$ -in  $\times$   $3\frac{1}{2}$ -in, held in Mrs. Deane's left hand. I transcribe the subsequent proceedings from my contemporary notes —

"In a short time quite a number of little circular marks appeared upon the plate, going right through to the glass side. I placed the plate in the Rodinal solution and more marks appeared. In the centre of all these circles the gelatine seemed to be affected, raised up, as it were, by a bubble. Now the plate is dry the gelatine is seen to have been lacerated, to have shrunk away, and to have left islands of plain glass in the centres of the spots (*Fig 115, a reverse print*)" These bubbles have appeared in other such experiments



Fig 115

(10) The plate shows the markings to be of a brown coppery colour, which occurs when a copper instrument is used in the experiments

This is given as another case amongst many, in which the marks obtained were not, so far as I could see, and can judge, produced by normal causes under the stated conditions of the experiment.

(11) *Comment* —It is obvious that the illustration suggests the action of small particles of some chemical, but both Mrs. Deane's hands were fully employed, and we have the very interesting copper colour of these spots.

(12) **U/104 and U/105.** I took my wooden tunnel apparatus and placed a flat zinc shovel through the slot (the handle protruding) so that the zinc covered the bottom of the apparatus. I placed in the tapering hole in the top of the box a copper funnel with a wide end, it was supported so that the point of it was  $\frac{1}{4}$ -in from the quarter-plate. Mrs. Deane held the funnel and looked down it with her spectacles off, on to plate **U/104**, which I had dipped into clean water and placed on the flat zinc inside the box; this she did for ten minutes, while holding the zinc shovel by the handle. After ten minutes I took the plate out and found it covered with a lot of irregular circles over a space of about  $1\frac{1}{2}$ -in. in diameter (*Fig 116, page 54*). The marks went right through to the glass and were quite dark. I placed the plate in Rodinal solution for about fifteen seconds. The marks got fainter. I then placed it in hypo. On removing it from the hypo, the circular marks appeared to be blistering all over, each one separately; not the centres only. The gelatine dried quite flat and unbroken. The marks are of a distinctly coppery colour.

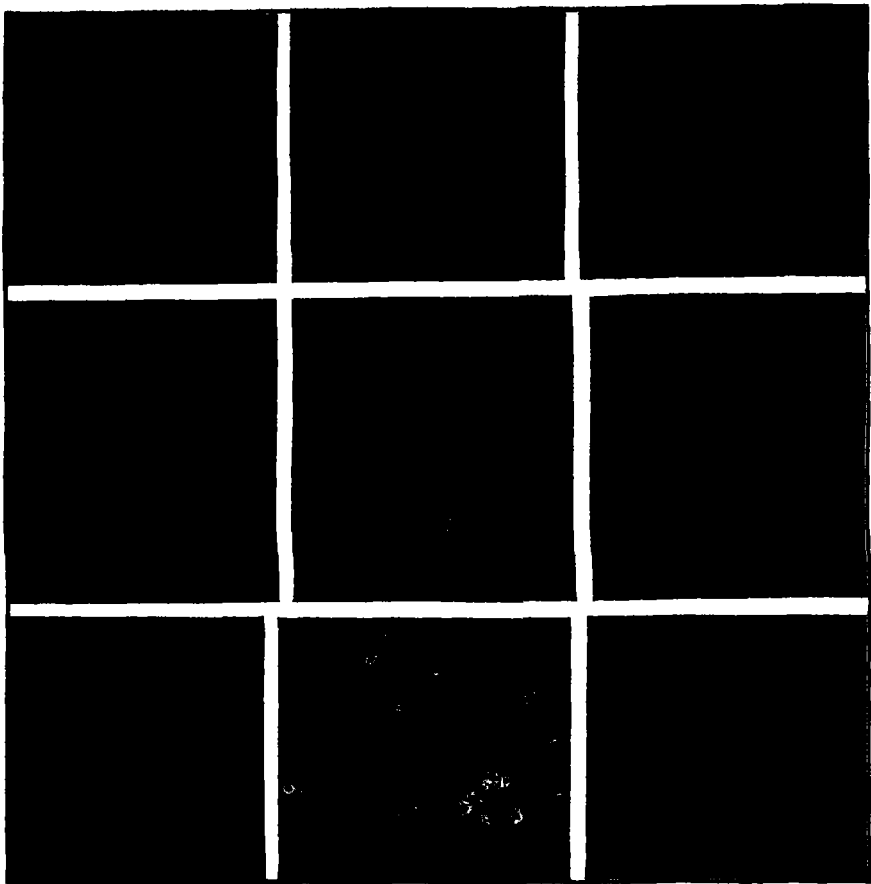


Fig 116

U/39	U/44	U/77
U/84	U/104	U/97
U/78	U/93	U/95

Specimens of Freak Marks

(13) Before leaving the dark room, U/105 was treated in the same way for ten minutes in the special apparatus. It showed no marks. Before putting it in the Rodinal, I asked Mrs. Deane to hold it in her hands, the narrow way across her left hand, so that the tips of the fingers were outside the plate. The sensitive side was up, and over that she held her right hand. Very soon a peculiar straggling design appeared, nearly covering the plate. It was fairly strong. Placed in Rodinal for a few minutes it weakened. In the hypo it weakened still more. It did not blister. When dried, it was slightly copper coloured. As this marking was copper coloured, the marking may have been produced while in the apparatus, but remained latent. The holding of it by Mrs. Deane may have been an act only of prolongation of time, that is to say, the copper colour was possibly due to the plate having remained between the two metals under Mrs. Deane's influence for ten minutes.

**(14) Plates used for Skotographs during H & F experiments.**

(See chapter VII)

In addition to the unexposed plates treated by Mrs. Deane in the various ways just described, I made other experiments with her with sensitive photographic plates not exposed in a camera. While her hands were imprisoned in the hand-stocks (see Fig 181, page 108) in the dark-room, I placed many half-plates under her hands without warning. As a rule, when I placed half-plates under her hands we had already tried for results with paper under her hands. While the stocks were in use the wrists were the whole time fastened down, and not freed after any one experiment, and I wiped her imprisoned hands between each experiment, as a rule. I was in the habit, also, at times, of placing two quarter-plates upon the easel of the stocks. There is a ledge at the bottom of the easel which forms a part of the stocks (see illustration, page 108). Upon this ledge the plates rested. The sensitive side of each faced Mrs. Deane. All these half-plates and quarter-plates I took home with me and developed in my own rooms. The plates were always removed from the stocks before Mrs. Deane's hands were liberated, so that it is perfectly certain—to me at least—that Mrs. Deane had no means of dealing with the plates, and, as I say, she never knew beforehand whether I was going to put plates or paper on the easel, or under her hands.

Possibly she may have breathed upon the plates on the easel (sometimes I requested her to do so) but I had my red electric torch always at hand, and was in the habit of using it frequently; in addition, there was the ruby window light.

Altogether I used 195 plates over twelve months in these experiments and obtained only twenty results—about 10%. I persisted with the plates as Mrs. Deane stated she was impressed that we should succeed in the end; however, towards the end successes became rarer.

**(14a)** 120 of the plates were placed under Mrs. Deane's hands while they were in the stocks, and it is remarkable that only in the hottest of weather were the plates marked by her fingers in any way, although her fingers had rested for fifteen minutes on each. This is ample proof that plates are not so easily affected by the hands as some think. Some persons have suggested that freak marks on Mrs. Deane's plates are due to her hands being impregnated with photographic chemicals. This unreasonable (in view of the character of the marks) suggestion is disproved by my above experiments.

Forty-eight of the 195 plates were placed upon the easel in the hand-stocks.

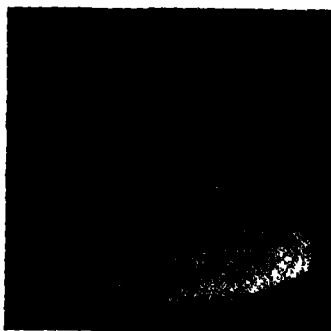
I will now give particulars of some of the successes.

**July 16th, 1925.**—After two previous experiments, I fastened Mrs. Deane's hands in the stocks and a marked quarter-plate lay on the easel during the third experiment. Fifteen minutes. On developing the quarter-plate at home it showed very slight cloudy marks.

**(15) Fourth experiment.**—A second marked quarter-plate exposed on the easel. Mrs. Deane's hands were not freed during the third and fourth experiments. The fifth experiment with the stocks was also made while Mrs. Deane's hands



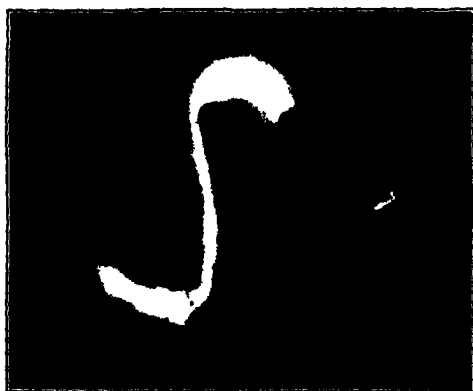
remained fastened, the quarter-plate remaining on the easel. On developing the quarter-plate at home a distinct "S,"  $1\frac{1}{4}$ -in high, was found on it (*Fig 117*) It was not apparent before the Rodinal acted, there is no appearance of anything on the surface of the gelatine. The silver is reduced. There are a few fine lines (not scratches) along one side of it. I had brought the quarter-plates with me. Mrs. Deane had no opportunity of touching, nor did she touch the plates. They were put on and taken off the easel while her hands were imprisoned. They were in a slide (open), which I put forthwith into my pocket.



*Fig 117*

**(16) July 23rd, 1925.—Third experiment**—After two previous experiments Mrs. Deane dipped her hands in a basin of water, which I had fetched and put into the dark-room before the opening of to-day's proceedings, and I saw her wipe them and helped to wipe them on the clean duster I had brought with me. Then I locked her hands in the hand-stocks, which I had brought with me. I never left these stocks behind. While her hands were imprisoned in the stocks I examined them, and wiped them again with the duster, and rubbed them on a piece of paper and examined them with my torch. I placed some special paper under Mrs. Deane's hands, and while this experiment was going on I had placed on the easel a pair of marked quarter plates, Marion Brilliant, sensitive side up towards Mrs. Deane. At my request she breathed once upon each.

At the end of this experiment No. 3, I removed these plates and put them in a box which I took away with me. On dealing with the plates next evening at home, I found on No. 731, before putting it into the Rodinal, a dark "S" (in reverse) about  $1\frac{1}{4}$ -in long (*Fig 118*). On putting the plates into the Rodinal, the dark "S" remained, and the additional weaker mark



*Fig 118*

seen in the illustration came up, this was not there previously. On examining the plate when dry, there is nothing to be seen on the surface of the gelatine. The picture is entirely due to reduced silver. There are no fine lines in this "S" or its supplement, such as are seen in the "S" of July 16th.

**(17) September 24th, 1925.—Fourth experiment**—Hands retained in stocks from a previous experiment. One dry half-plate, Marion Brilliant, marked by me, was put under each of Mrs. Deane's hands. I had brought these with me. I always bring these plates with me. There was a brown paper band, 2-in wide, with the upper surface painted with luminous paint, fastened over Mrs. Deane's hands by means of a drawing pin at either end (as a further security). After removing and boxing the plates I opened the door, and only then released Mrs. Deane's hands from the stocks.

I had requested the control to put on, especially, a good ordinary Extra

of my old friend Frank Bird, quite recently deceased. Mrs Deane was equally anxious for something, saying that would clinch matters. She said the feeling on previous occasions as to the probable success with photographic plates could not have been a message from the other side, but must have been her own "wish as father to the thought." During the third experiment there were two sounds as of cracks as if one of the plates had got broken. There were also two distinct sounds as of something thrown at or striking a plate with a clear hard sound.

I took the plates away with me and developed them at my chambers the same evening. There was nothing to be seen by careful examination on the plates before they were immersed in Rodinal. The red light I used was "Wratten No. 3 Safety Glass." After about a minute's immersion a mark came up on either plate. The results are illustrated (*Figs. 119 and 120*). The larger mark of the two is certainly suggestive of a dog's head, which has moved, and there appear to be dogs' legs. (Not so well seen in the half-tone illustration as in the photographic print). The most noticeable feature, however, in these two is that the smaller mark appears to be a duplication, more or less, of a portion of the larger mark. In *Figs. 120 and 121* the two are placed side by side.

It must be remembered that Mrs Deane's hands were imprisoned in the stocks during this experiment and during the previous one, and that they had not been freed between the two experiments, in addition there was the luminous band securing them. It was quite impossible for Mrs Deane to have removed her hands from the stocks during this experiment.

The experiment previous to this, with the hand-stocks, consisted in pieces of paper placed by me under Mrs. Deane's hands to try for writing.

I consider that the results obtained to-day, especially on account of the duplication, are very evidential of some unaccountable power in Mrs Deane's presence able to affect photographic plates.

**October 6th, 1925.**—*Second experiment*—Hands in stocks, with a piece of paper under each hand, two Wratten plates on easel.

*Fourth experiment.*—Hands still in stocks. One half-plate Marion Brilliant placed under each hand; fifteen minutes; result on development by me at home, a rough "cross," or two streaks, each about 1-in  $\times$   $\frac{3}{4}$ -in on one plate; nothing on the other. The cross did not show before development.

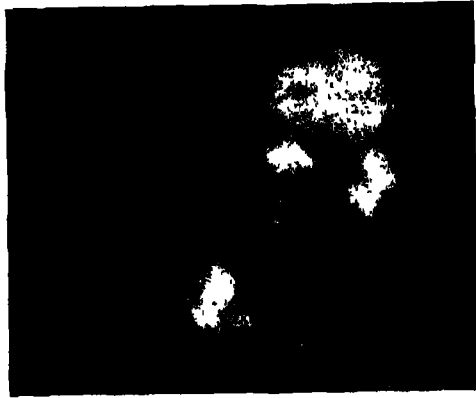


Fig. 119



Fig. 120



Fig. 121

**(18) May 26th, 1926.**—After an experiment with paper under Mrs. Deane's hands while her hands were imprisoned in the stocks, I left her hands imprisoned and carried out two more experiments by placing two pairs of quarter-plates under Mrs. Deane's hands, one pair at a time, with the idea of having them affected. I had darkened the ruby window and could not see her hands, but I had my red torch in my hand, and used it, and Mrs. Deane did not know how much I saw, nor when I should use the torch, result—two of the four plates bore brown "S's" (reversed) one on each, 1½-in. high (Figs 122 and 123); the third bore two lines from corner to corner, crossing, also brown, the fourth plate was blank. On taking the plates from beneath her hands, I placed them face to face. If wet, the mark on each plate would have affected the plate touching it. The marks were all dissimilar; there was no evidence of smudging or offsetting. It is most curious. As a rule the "S's" etc., which come on plates are not brown. I developed the plates at home and the silver salt is affected in each case along the mark. The lines or streaks seen in the "S's" indicate that the "S's" were drawn on the plates\*. I am sure Mrs. Deane was unable to do it unobserved (her wrists were imprisoned) under the conditions prevailing.

\* Like the brown marks recorded in chapter VII

**(19) June 15th, 1926.**—After carrying out experiments with Mrs. Deane, during which her hands were taped down, first on the double frames with cardboard, and secondly in the stocks, I gave Mrs. Deane, quite unexpectedly to her, two dry quarter-plates, each dated by me, and placed back to back, to hold between her hands. My black cloth was over her lap. She had washed her hands in my presence, and I had wiped them several times with the duster brought with me, and rubbed them on clean paper before this experiment with the plates was made.

On examining the plates at home, I noticed one of them had a distinct brown curved streak, like the reverse of an "S". On placing this in Rodinal, the "S" remained as it was, but the Rodinal brought out the marking which is seen in the print, additional to the "S" (Fig. 124). Thus gives one the impression that the lower part (the water) has been put on the plate separately from the "S." The gelatine is much scratched in the field of the picture. The "S" is not on the surface but in the silver. The result is very suggestive of a swan breasting against water, and it is a curious fact that on the Sunday preceding the sitting I took



Fig 122



Fig 123

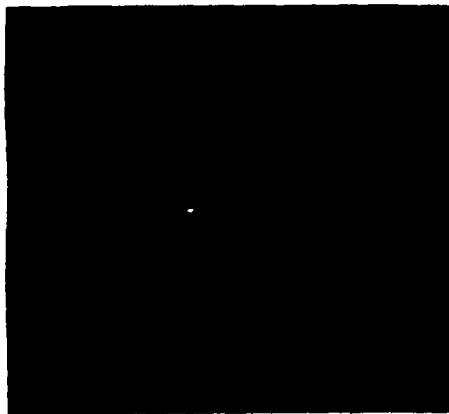
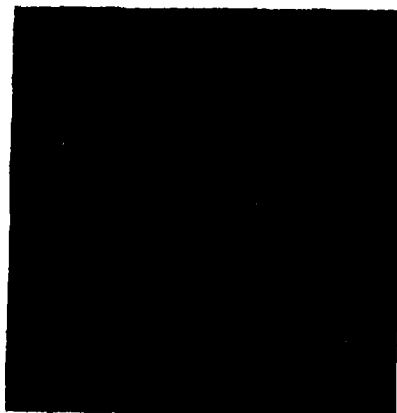


Fig. 124

a walk with my niece along the canal at Hythe in Kent, and we stood for quite a time looking at a pair of swans with their cygnets swimming about on the water. We stood still and talked about them. It is just possible that the brightness of the light and my fixed gaze impressed the picture of the swan upon my mental recording apparatus, and the operator got hold of it and put it upon the plate to the best of his ability under the conditions. Mrs. Deane knew nothing of my Sunday walk.

From Coates' book *op. cit.* p. 296 "Mrs. Bright, the late editor of the *Harbinger of Light*, Melbourne, Australia, in writing to me (March 24th, 1910), says 'A leading photographer here, now retired, devotes himself to trying to get spirit photographs. He had a curious experience a short time ago. He simply holds the plates in his hands. One day in Sydney harbour, on a visit, he had been much interested in watching a man in a canoe in the harbour. This is not seen in Melbourne. That night he held his plate. Next day developed it. There was a small figure on the plate, and this on close examination proved to be a reproduction of the man in the canoe, of the previous day's interest.' See also (336) p. 315

(20) *July 27th, 1926.*—After an experiment with Mrs. D's hands pinned down in the stocks, I did not free her hands, but slipped under them two half-plates, Marion Brilliant. After ten minutes I removed the glass plates and did not see anything on them. I then put two fresh half-plates under Mrs. Deane's hands (still locked up) and we sat for another ten minutes. I removed these plates and boxed them while Mrs. Deane's hands were still imprisoned. On developing the plates at my chambers I found an "S" on one of them 2-in. high, with some lines at the bottom (*Fig. 127*) as if a swan had been attempted, similar to that of June 15th last. It was not so good as that (*Fig. 124, page 58*). The silver has been affected in parts, in parts something appears to have prevented the developer acting upon the silver. There are streaks in the "S," but the general appearance is not as if it were put on by a brush. There are no finger marks.



*Fig. 127*

(20a) *On January 3rd, 5th, 10th, 12th, 17th, 19th and 24th,* I tried experiments with the shovel apparatus and copper cone, in order to obtain copper coloured marks on photographic plates as previously (see *pages 52 to 54*). Out of sixteen plates, on two only did freakish marks appear, and these were of a coppery colour. These experiments were in 1928 with Mrs. Deane at my warehouse.

#### *Further experiments at the author's warehouse in 1928.*

(21) *November 26th, 1928*—Present, Mrs. Deane and the author. Mrs. D came early. She was in a good humour. The object I had in view at the moment was to obtain the copper effect on plates, which I obtained on several occasions. I put the black cloth over Mrs. Deane's lap in the light, and as I was beginning I noticed some glittering crystals on the cloth occupying a space of about  $\frac{1}{4}$ -in.  $\times$   $\frac{1}{4}$ -in. I pointed to the crystals. I turned the cloth over and used the other side. On analysis the crystals were found to be amidol.

I then gave Mrs Deane the handles of two copper shovels (*Fig 112*) to hold, one in each hand; the instruments were fixed in the wooden holder. While Mrs Deane's hands were thus occupied I placed a quarter-plate, which I had damped in water, on the lower shovel. I watched by means of the red light in the room. Shortly I noticed a little heap of crystals on one border of the plate. How they got there, I know not, as Mrs Deane's hands were occupied in holding the handles. We had another similar experiment. Nothing came on the second plate. I put the plate with the heap of crystals on it in Rodinal, and the crystals affected deeply the silver in the gelatine and the gelatine itself, more than any Deane plate I have ever seen.

After the sitting I damped a plate in the dark-room and pressed it on the cloth in various parts, on the side where I had seen the crystals, wherever there was a slight glitter. On putting this plate into Rodinal freakish grey spots appeared, where the silver had evidently been acted upon by the crystal salt. A print of it (*Fig 128*) shows the result somewhat similar to some of Mrs Deane's freakish Extras, not exactly like any. A simple explanation of the presence of the crystals on the cloth is that Mrs. Deane put them there, on the other hand they were of such a glittering character and in such a position that it was obvious I should see them. Again, as



Fig 128

I had pointed out to Mrs Deane the presence of the crystals on the cloth, is it likely she would put crystals on the plate I then proceeded to experiment with, knowing, as she must have done, that I should certainly look out for crystals on the plate, having seen some on the cloth? No, though it affects in no wise my many unequivocal results I venture to state that I think the crystals were apported. In my many experiments I have had ample evidence of results obtained with material not present, and where Mrs. Deane could not under the conditions have produced the effects with the material used, had any such been present in the room, the writing of the word Peggy, for instance (*see page 202*). Again, freak markings have appeared on plates numberless times under such careful observation on my part that I can surely testify that Mrs. Deane did not tamper with the plates; the examination of these and many other freak markings on her plates has convinced me that some (not all) of them were produced by the action of a chemical (used by an invisible operator?) and on this day I found on the cloth a chemical which does produce similar (not exactly the same) markings on the negative—only the previous experiences of mine would allow me to suggest the crystals were apported, which idea I do not expect many readers to accept. In the coming centuries when persons endowed similarly to Mrs. Deane have been experimented with, and similar happenings are discovered, my opinion may prove to be correct. In the meantime, as our ignorance of these supernormal things is so complete, let us at least be charitable in our thoughts towards our medium, especially as the opinion that Mrs. Deane brought the crystals knowingly does not affect my many irrefragable results.

This is the kind of experience one has at times in psychical research; experiences which lead many to abandon the work, but which cannot cancel the definitely indisputable results, and which show the necessity for a lengthy series of experiments in this branch of study.

## CHAPTER V.

### *Mr. F. McC. Stephenson's experiments with Mr. William Hope and Mrs. Buxton at Crewe.*

It is not necessary for me to put before the readers for whom this book is written, viz students of psychic phenomena with a knowledge of the chief facts of psychic photography, the particulars of the methods adopted and results obtained during the last two decades at what is known as the Crewe Circle, or a description of Mr Hope and Mrs Buxton; nor will I enter into a lengthy discussion of the charges brought against them by some members of the conjuring fraternity, which charges, good judges\* consider, were quite inadequately sustained. It is an established principle with all seriously undertaken experiments in the psychic domain that no conclusion should be come to without a long series of tests, and that it is unjust and unfair to bring an accusation in this matter after one or two trials only.

Almost the only weighty attack upon both Mr. Hope and Mrs Deane was made by Mr Barlow, certainly a leading authority on psychic photography for many years and with no lack of experimental knowledge. Mr Barlow had the assistance, in his latest investigation, of a professional photographer, Major R. Rose. These two gentlemen read a paper before the Society for Psychical Research in November, 1932, giving an account of their conclusions (see *Proc*, S P R, March, 1933). This was followed by a letter from Mr Barlow, published in the S P R *Journal* of July, 1933.

Their article contained little that was not already well known to students of the subject, and indeed mentioned in Coates' book and elsewhere, such as evidence in the prints of double exposure, cut-out pictures, cotton wool, incorrect lighting, screen marks, etc.

These features are obvious to any photographer and would be known to anyone venturing on fraudulent psychic photography. Anyone wishing to embark upon such fraud would naturally first become an expert in genuine photography and surely would avoid all these indications of fraud, especially after they had been pointed out, as they have been incessantly.

Mr Barlow found that luminous paint behind a film transparency will impress a negative on a sensitive plate in a few seconds, and has pointed out how easily such a small cut-out face, backed with luminous paint and a thin piece of metal or card to keep it flat, can be fixed to the finger point and pressed against a sensitive plate †.

Such is, indeed, the fact, and Mr Barlow reminded us that since the accusation was brought against Hope of substituting plates allowing of large Extras, mostly small Extras have appeared on Hope's plates, such as those obtained by Mr Stephenson, illustrated herein.

In view of our absolute ignorance of the source of the phenomena it is not unreasonable to suggest that the operator (whoever or whatever that may eventually turn out to be) and not Mr Hope's conscious self was influenced by the accusation of the substitution of plates to use a new procedure.

In this chapter will be found particulars of a test made by myself and Mr Stephenson with Mr. Hope where my own camera, slides and plates were used at Crewe, Hope having no opportunity of touching the plates which were

\* See Dr W. Franklin Prince in the *Journal Amer S P R*, October, 1923, page 574.

† The first mention I find of such a luminous paint device is in a letter to *Light*, 1909, p 575. That some such instrument, but too large to be easily hidden, was used at times in the production of Hope Extras is evident from the illustrations on p 88 herein.

returned, still in my slides, to London where I saw them developed by my professional photographer. On this occasion all Hope did was to remove the cap; yet Extras, *similar to those produced by luminous paint discs*, appeared when the plates were developed in London (See (27) p 79)

Mr Stephenson and I are not alone in obtaining these small Extras when trickery was impossible (See (286a) p 290)

Bearing in mind the number\* of large Extras obtained with Hope and Mrs Deane under unassailable test conditions and the small Extras also obtained under test conditions, we are forced to conclude that there is solid ground for concluding that many Hope Extras were produced supernormally. The origin of Extras, however fraudulent some may appear to be, is an insoluble problem at present. In pars. (337) to (338) pp 316 to 320 of the Appendix I deal more fully with this question.

Mr Barlow's conclusion that Mr Hope was a constant trickster seems, in view of the great esteem in which he was held by those who have known him for many years and at whose houses he has stayed over and over again and who had every opportunity of judging his character, seems exceedingly improbable. This, however, is not an *argumentum ad rem*, more important it is to bear in mind that Mr Barlow's facts and conclusions do not cancel out the conclusions drawn from the mass of abnormal effects obtained under the strictest conditions by most careful investigators (including Mr Barlow) with Hope and Mrs Deane and other psychic photographers, recorded in the books and journals dealing with psychic subjects. See pp 11 and 380 to 382

The best answer to their paper is Mr Barlow's reports of his own many test experiments spread over many years and his previous writings; see the chapter contributed by him to Coates' *Photographing the Invisible* (second edition), his preface to and chapter in Conan Doyle's *Case for Spirit Photography*, his luminous twenty-three page defence of psychic photography against an adverse article in a *Psychic Research* quarterly in 1921, and his many articles in the *Budgets* of the Society for the Study of Supernormal Pictures and in *Light*

Mr James Coates, than whom no one possessed more practical experience or exercised saner judgment in psychic photography, said of Mr Hope "No man—in my opinion—has been tested more or his mediumship better demonstrated. It is because I know the facts of psychic photography that I have long since dismissed the fraud theory as wholly inapplicable as an explanation"—*Light*, 1921, p. 91

Only some extreme hypothesis of a frivolous unmerciful poltergeist or Dr Gustave Geley's hypothesis of the subconsciousness of the medium possessing exteriorisation power (Geley's *L'Etre subconscient*, Felix Alcan, Paris, 1899) and directive intelligence will reconcile the opposing data, always with the help of the *deus ex machina* the Fourth dimension

I come now to my own experiments with the Crewe Circle, and those carried out with that circle on my behalf.

My business activities preventing frequent visits to Crewe, I made use as already appears from the above, of my friend and business colleague, Mr F. McC. Stephenson, who is in Cheshire three or four times a year, to call at Crewe and have sittings with Mr. Hope's Circle as often as possible. Mr. Stephenson undertook to conduct the sittings in accordance with instructions laid down by me, and to do his best to persuade the Crewe Circle to use my camera, slides and plates, and allow the plates to be developed by me in London. It was not possible to obtain Mr. Hope's consent on every occasion to do what I required, but I obtained some useful evidence, as will be seen from the following reports. I am indeed exceedingly grateful to Mr. Stephenson for the tact and ability exercised to obtain such unusual concessions from the

\*See References to *Light*, p 381

Crewe Circle as he obtained for me. Mr. Hope, would not, as a rule, part with the plates.

This was a great pity, as much existing in the negatives has doubtless been undiscovered because of inadequate printing methods. The possession of a number of the plates enabled me to discover the surface marks and rings or circles which I describe in this chapter.

With some of the results the conditions were such as to leave no room for doubt as to the genuineness of the Extras. But if the evidence of Miss Scatterd and Dr Lindsay Johnson as to the conditions under which the well-known "White Rose" Extra\* appeared is not generally accepted, I cannot expect my reports to fare better; nevertheless, I give the facts.

I deal further with the Barlow-Rose paper in the Appendix (*see p 304*). Meanwhile I insert here the following letter from Mr F. McCarthy Stephenson.

"At Mr Warrick's request I undertook to assist him by having sittings at the Crewe Circle as often as possible; as I am frequently in the North of England I was able to do this, and had many photographic sittings with Mr. Hope and Mrs. Buxton during the five years from 1927 to 1932

"The object of these sittings was to learn all we could about psychic photography

"Both Mr Warrick and I were very much alive to the possibility of trickery being practised and I would like it to be known by those interested in these experiments that I never relaxed my vigilance and used every endeavour to discover the origin of the abnormal results obtained

"Altogether I had 440 plates submitted to the influence of Mr Hope and Mrs Buxton, and I claim that it is extremely unlikely and in fact impossible that, if trickery had been practised upon me, I should not have discovered it, at least on one occasion, and I am as confident as I can be of anything, that I was not deceived

"I have perused the reports of these sittings contained in Mr Warrick's book and can certify them as being correct

"Emphatically I do not agree that Hope either could or did touch the plates in the way suggested by Mr. Barlow, *i.e.*, by means of transparent pictures backed by luminous paint or a miniature electric light. In the first place to get anything on the plate except at the extreme top, which occupies, of course, the lowest part of the slide in the camera, would necessitate the shutters being pulled up at least half way in most of the illustrations given in Mr Warrick's book and in some cases fully three-quarters—and to say that this could have been done many times without being noticed by me is, everyone must admit, out of all reason. Many of the Hope Extras on the plates sent to me by Mr Warrick are right in the middle of the plate and even lower down than that. The most incontrovertible fact is that we got exactly similar Extras to those produced by Mr. Barlow's luminous paint device when Mr. Warrick's camera, slides and plates were used, and the plates did not enter the dark-room at Crewe, but were posted by me to London directly after the sitting and were developed there. On one occasion Hope did not touch either the plates or the slides when everything of Mr. Warrick's was used, and on one occasion when Mr Warrick's camera, slides and plates were used I even raised and lowered the shutters myself; on this occasion Hope did not touch the camera; he simply removed the cap which covered the lens, and yet Extras came similar to those referred to above.

"I might add that I commenced my visits to Crewe as an absolute sceptic and at the present day, while I cannot deny the genuineness of the Hope Extras after my prolonged experiments, I have no theory to offer as to the source of them.

(Signed) F McC. STEPHENSON."

\* See page 137 of *The Great Problem* (Hutchinson & Co., London) by George Lindsay Johnson, M.D., F.R.C.S., and Fellow of the Royal Photographic Society



Mr. Stephenson is a very suitable person for the work, not being biased for or against the phenomena, and not associating them in the least with his religious tenets or his emotions. Like the author of this book, he regards these strange things as actual, but inexplicable at the present day. Mr. Stephenson too, has had experience in psychic research. He had attended several sittings of the Goligher Circle in Dr. Crawford's time, and, indeed, conducted on my behalf a Goligher test sitting after Dr. Crawford's death. The report of this sitting was published in an issue of the *Psychic Research Quarterly*, and in *The Goligher Circle*.

Previous to his systematic attendance at the Crewe Circle at my request (commenced in June, 1927), Mr. Stephenson had sat on several occasions at Mr. Hope's, and was familiar with the proceedings and surroundings. The result at one of these early sittings (August 1918) is interesting.

(22) On that occasion he was accompanied by a lady friend. While the camera was exposed upon Mr. Stephenson, the lady was seated a few feet away from him. An Extra appeared upon the plate. This Extra was recognised by the lady as a portrait of her late father, who had died in Australia nineteen or twenty years ago, and of whom no photograph existed in this country. The lady was unknown to Hope. The face was an unusual one and definite, not a mere smudge.

(22a) Before giving an account of Mr. Stephenson's visits to Crewe in 1927 and onwards, I will give particulars of a visit I made there in August, 1928.

I brought the plates and marked them as I inserted them into Mr. Hope's slide as he held it for me in his dark-room.

On two out of the six plates exposed there were abnormal results, in the one case a cloudy oval about my head, in the other, Extra faces (Fig. 129, page 65). One of the faces reminded me of the late Dr. Crawford.

Mr. Stephenson, who had visited Dr. Crawford <sup>at times</sup> <sup>on from</sup> <sup>practically</sup>, when he saw the print, expressed the opinion, without any <sup>hesitation</sup>, that it represents the late Dr. Crawford. Mrs. Crawford, said of it like her late husband, but expressionless. Mr. Stoupe, of I or his, no met Dr. Crawford daily, considers the portrait is not that of Dr. Crawford, and wrote me that others, to whom he showed the photograph, who knew Dr. Crawford, do not recognise the face.

Now, there is a lack of detail in the photograph, it is very free from all expression, and therefore but a poor likeness at best, but those who, as was the case of Mr. Stephenson with Dr. Crawford, see a person but occasionally, assimilate certain simple characteristics of face, which are lost to intimate friends by the mass of detail which the latter fill into their picture. If this is not an intended (bungled) Crawford photograph, why should it be so like him as to impress Mr. Stephenson so strongly, Mrs. Crawford somewhat, also Mr. Hunter? There are millions of other faces, quite unlike, and the chances are surely a million to one against even so indistinct a likeness.

Mr. Hunter, whose letter to myself I am about to refer to, wrote me anent the photograph —

"I recognise the mask-like face as a photograph of the late Dr. W. J. Crawford. Let me add this: Dr. Crawford, not quite as one remembers him, but Crawford who has passed through a trying time."

\*The sitter (the author) is Dr. Crawford's literary executor and both he and Mr. Hope received a great shock on learning his tragic end. Is there any connection between these facts and the exceptionally featureless Extra?

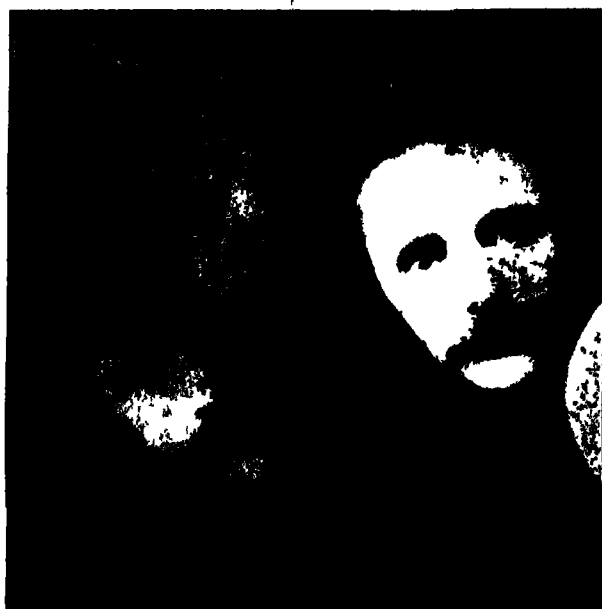


Fig 130



Fig 129



Fig 131

Fig. 129 was made from the plate exposed on the author at the Hope-Buxton sitting in August, 1928, as reported. Note the absence of ears in the Extra.

Fig. 131 is a portrait of the late Dr Crawford, of Belfast.

Fig. 130 is an enlargement of one of the Extras on Fig. 129.

Mr. Arthur Hunter, of Ballycastle, Co. Antrim, has attended the Goligher Circle conducted by the late Dr Crawford, and when I took over Dr. Crawford's papers in 1920, exchanged a letter or two with me (in 1921). He remembered me so little, however, that when he visited London in September, 1928, he did not communicate with me, although he had few acquaintances in this city. He knew nothing, of course, of my visit to Crewe; no publication of it had been made, and I had mentioned the matter to very few persons. Mr. Hunter states he was absolutely ignorant of it

I was therefore surprised to receive the following letter from Mr Hunter :—

Ballycastle, Co Antrim,  
16th September, 1928

"Dear Mr Warrick,

Last week I had occasion to be in London, and during my stay I had two sêances with Mr Vout Peters. At the first sitting several evidential messages reached me from relatives and friends, and then one from Dr. Crawford. On the occasion of the second sitting, Crawford came almost at once, and occupied the entire time.

Most of the communication and conversation was confidential, evidential and corroborative of my own knowledge, etc. But he gave me a message which he obligated me to pass on to you, *viz* : ' Tell him I urge him to publish his work at the earliest moment, giving his discoveries to date—test-proof and fool-proof. Not to await fresh data, but to go ahead at once, giving illustrations and diagrams. Tell him that I tried to get my photograph through to him, but I am not sure whether I have been successful or not, but, not to delay, to go ahead with the publication at once.' With your name the name ' Warren ' occurred twice, to be, apparently, substituted for your surname.

I had already seen accounts of your research work in the Psychic College Quarterly, and was deeply interested. However, this acquaintance with your work had nothing whatever to do with the message, which surprised me.

Yours sincerely,  
(Signed) ARTHUR HUNTER "

Mr. Hunter then wrote me a long letter in reply to various questions I put to him. I print below parts of his reply to me

Ballycastle, Co. Antrim,  
21st September, 1928.

"Dear Mr Warrick,

I had not been to London for ten years. I talked to very few people and had no conversation with anyone likely to know anything of your more recent work.

As I wrote you, I made an appointment with Mr Vout Peters, and had two sittings with him.

The second sitting was practically all Crawford, and principally of a confidential nature.

In reply to your questions.—

- (1) It astounded me to realise that your name did not occur to me in any way before going to London, nor during my stay there, until the name " Warren " came through. This name distressed the medium, who said it was not quite correct. Then I began to think, and for the first time your name flashed into my mind. I suggested your name and the medium expressed pleasure and said the name was correct. This was the only suggestion I made.
- (2) Until your recent letter arrived I had no knowledge of your visit to Hope at Crewe, nor of any results obtained.

- (3) I have not seen nor heard from Hope of Crewe since his visit to Belfast, when I met him on 18th September, 1922. At this date we obtained a psychograph from Crawford addressed to Hope. The plates used were mine and the sitting was supervised by me, and, I believe, fraud-proof.

Regarding the Crewe photograph, I recognise the mask-like face (at an angle to the top of your head) as a photograph of the late Dr. W. J. Crawford. Let me add this—Crawford, not quite as we remember him, but Crawford who has passed through a trying time—a severe illness, mental and physical, and that I *know* to be in accordance with the facts of the case. It is decidedly obvious that Crawford tried hard to get on this plate and, I should say, was suffering mental distress (as to whether he was successful or not) at the time of trying. I see three other attempts on the print

(Signed) ARTHUR HUNTER.

**Mr. F. McC. Stephenson's experiments.**

*Unless it is otherwise stated, the plates were supplied marked and dated by the author, who sent them to Mr Stephenson, who returned them to London where they were developed by a professional photographer in the author's presence. Constant vigilance was exercised by Mr Stephenson*

**June 17th, 1927.**—Present Mr Hope, Mrs Buxton, and Mr Stephenson. Mr Stephenson bought one packet of twelve and one packet of six plates and "wrote his name and initials all over both packets in his car outside the shop in which they were bought."

After the usual ceremony the packets were held for two minutes between the three pairs of hands

**(22b) Experiments for Skotographs**—Mr. Stephenson wrote me the same day — "Mrs Buxton held my (unopened) packet of six plates to her forehead, and gave it a rotary movement. Mr. Hope asked me on which plates I desired the results. I said 2 and 4. I put the packet in my pocket. Hope and I adjourned to the dark-room. I opened the packet and marked the plates Nos 1 to 6, and initialled them FS. I put these in the dish



Fig. 132



Fig. 133

I poured on the developer and watched carefully. Results came on 2 and 4 (*Figs 132 and 133, p. 67*). Impossible for Mr Hope to have done anything to the plates without my knowledge. My control was faultless. I was allowed to take these plates, Nos. 2 and 4, away with me, and will send them to you when they are dry."

Mr Stephenson reported, with reference to the other packet, that it remained in his pocket. He wrote —

"I put four plates into the slides after initialling them. I examined the camera. Four exposures were made. I took the plates out of the slides and poured the solution over them. On two of the plates Extras appeared."

One of the Extras is here illustrated (*Fig 134*).

Mr Stephenson wrote me a few days later —

"While Mrs Buxton was holding the packet I did not lose sight of it, and when the packet was returned to me I examined it to identify it."

In the developing room I put the plates in the bath; I never lost sight of them, and it was an utter impossibility for any other plates to be substituted, or anything done to those used, unknown to me. I am as positive that no trick of any kind was played on me, or the plates, as I am that I am alive at this moment."



Fig 134

**August 12th, 1927.** - Present Mr Stephenson, Mr Hope, and Mrs Buxton

Mr Stephenson reported to me —

"I took two packets of plates with me which I had bought of a chemist at Chester, each containing one dozen, and, at my request, the chemist sealed both packets of plates with the printed gummed wafer slips you sent me, and I wrote my initials on the outside of both the sealed unopened packets of plates. On Mr Hope's instructions I put the two packets on a table and we placed our hands upon the table with fingers touching, thus making a circle round the packets."

We sang a hymn, and then Mr Hope prayed for some indication that those who had passed over were still with us in spirit. Mrs Buxton started another hymn, and we had another prayer.

Mr Hope asked me which of the packets of plates I wanted Mrs Buxton to try for a possible skotograph, and which I wanted to use for the exposures. I picked up the bottom packet for the skotographs, and marked it on the outside (the other unopened packet was left on the table). Mr Hope asked me on which of the twelve plates I would like any result to appear. I said on numbers 2 and 4, that is counting from No. 1 to No. 12—the outside label on the wrapper being reckoned nearest to No. 1. Mrs Buxton then told me to hold the packet of plates to her forehead with my left hand, this I did, and Mr Hope placed his hand over mine. Mrs Buxton did not touch the plates, or the packet, or her forehead, except to brush her hair away from her forehead. I held the packet for about a minute. Mrs Buxton seemed to be in a kind of tremor, her hands, I noticed, opened and closed, and she clutched her handkerchief. I put the packet of plates back into my pocket for development later."

Messrs. Hope and Stephenson then went into the dark-room where Mr Stephenson loaded two of Mr Hope's double slides, after examining them, with four plates from the other packet he had brought with him. He initialled the plates and numbered them Mr Stephenson wrote me he was the sitter .—

“ Mr. Hope and Mrs. Buxton stood behind or beside the camera Mr Hope pulled up the shutter and gave an exposure of about a minute and a half This process was repeated four times I may add that Mr Hope and Mrs Buxton joined hands above the camera prior to the shutter being drawn, and Mr. Hope covered his eyes with his other hand and appeared to pray ”

Messrs. Hope and Stephenson then proceeded to the dark-room to develop the exposed plates and also the plates held for skotographs Mr. Stephenson wrote me that he examined carefully the packet which had been held to Mrs Buxton's forehead he wrote —

“ I carefully examined the packet and found my wafer labels unbroken, but, as I have said, the packet had not left my possession I took out the top packet of four plates, unwrapped them and marked Nos 2 and 4, S 2., S 4 I then placed these two plates in the dish and poured over them the developing solution ”

Mr Stephenson then proceeded to develop the exposed plates. He wrote ‘—

“ As already stated the plates used for the skotographs never left my possession from the time I bought them until I handed them to you ”

As to the results. On the exposed plates there was an Extra on one of the four A very well-defined face surrounded by a mass of cloudy material, such as is often seen in psychic photographs.

(22c) As to the two skotographs. On No 2, the silver salt has not been affected In No 4, the silver salt was affected A print is given (*Fig. 135*). It contains a decided face In the surrounding cloud there are streaks, no scratching of the gelatine

(22d) In addition there are all over the plate, and beyond the Extra, brush-like-marks (*Fig 135a, page 70*) These surface marks have appeared on plates used in Hope experiments when the plates were developed under my (the author's) supervision in London (*see page 81*).

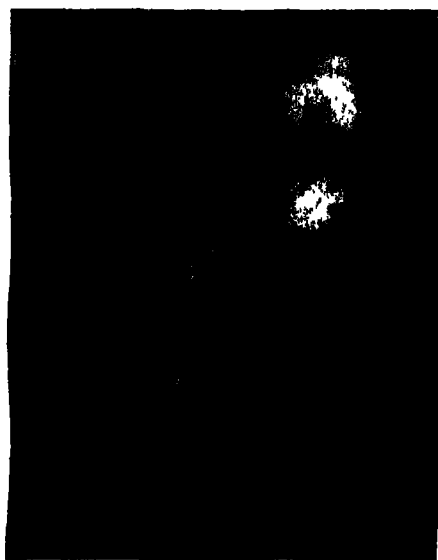


Fig. 135



Fig. 135a

**(23) August 27th, 1927.**—I gave Mr Stephenson, in London, my camera with three slides loaded with two plates, each marked C1 to C6, also, in two packets, six plates marked HC1 to HC6, and six plates marked S1 to S6, and all, in addition, initialled by me

Present at the sitting Mr Hope, Mrs Buxton, and Mr Stephenson

I abstract the following from Mr Stephenson's detailed report to me .—

" I can assure you that none of the plates were handled by Mr Hope or Mrs Buxton. As regards your camera, Mr Hope inserted each slide which I handed to him. Whilst one of the slides was being used I had charge of the other two; they were in my pocket. These slides were posted to you the same evening, exactly as they were

As regards the plates used in Mr Hope's camera, I put the plates in his slide and I took them out and put them in the dish and developed them myself Further details would be a copy of my last report "

In the following remarks I make use of Mr Stephenson's report to me.

Usual ceremony. Usual watchfulness by Mr. Stephenson

*First experiment* —The packet of six plates sent by me marked S1 to S6 were used for skotographs Result None at all.

Two of my double slides used in my camera Mr S handed the slides one at a time to Hope to insert and took possession of each slide as withdrawn and put it in his pocket and posted them to me. Mr Stephenson wrote me the next day. "I can assure you that not one of the plates was handled by Mr Hope or Mrs Buxton", and again "There could have been no trickery I was very much awake the whole time and noted every movement." In view of the above statements the possibility of Mr. Hope dealing with the broken plate (*see below*) out of sight under a black cloth without being observed by Mr. Stephenson or Mrs. Buxton seems very remote.

Result: An Extra on one of the four plates, viz.: C1, (*Fig. 136, page 71*). Further remarks upon this plate will be found at the end of the report of this day.

I have been asked what became of the third double slide. The correspondence shows that Mr. Stephenson returned me the three double slides and did not tell me until after all six plates had been developed in London which four out of the six had been exposed. They were C1, C2, C3, C4; exposed in the order here given.

In answer to another question I would say that Mr. Stephenson reported that no cloth was put over the camera when it was being loaded or the shutters withdrawn, indeed the shutters are too troublesome to be handled out of sight, on account of the catches.

Then Mr. Stephenson put two of my plates marked HC 1 and 2 into Mr. Hope's double slide. Mr. Hope then exposed them in his own camera (which had been examined by Mr. Stephenson) upon Mr. Stephenson. The two plates were then developed by Mr. Hope in Mr. Stephenson's presence. An Extra appeared on one of them. This plate, after fixing and washing, was taken away, while still wet, by Mr. Stephenson and sent to me for printing. The HC Extra is illustrated (*Fig 138*) In the photographic print itself faces are clearly evident.

Mr. Stephenson wrote me at the time that he watched all the proceedings with the greatest care, and that there was no chance for any cheating.

Now, as regards the plate C1, which I had sent inserted in No. 1 compartment of my double slide, with compartments 1 and 2, I found on examination that this compartment of the slide was faulty, the ridge or barrier at the foot of the compartment separating the plate from the shutter was broken away, the result being that the plate had evidently, through the shaking it was submitted to on its journey to Crewe, jumped the diminished barrier at its foot, and the lower edge of this plate was no doubt resting against the shutter when the slide was inserted in the camera, and when this shutter was raised the slight shaking ensuing most probably caused the said plate to cant still further; so that when the shutter was pushed down after exposure it would come in contact with the plate at two-thirds of its length from the top edge and break the plate across there. I found by several experiments that this always does happen. I have experimented several times by dropping closed loaded slides and have found the enclosed plate always broken irregularly, and then only if violently thrown down. But when the plate is broken across by the shutter, the shutter could not be pressed down any further, and to save the plate from exposure to light it would be necessary to take the camera to the dark-room and carry out the required manipulation in safe light, which was certainly not done. As stated, this C1 bore an Extra. (*Fig. 136.*)

Now, when the slide was opened in my presence by my professional photographer in London, in red light, the plate was found to be broken at exactly the place at which it would be broken, and has been broken every time by me, experimentally, under the conditions described above. The lower, shorter piece of the broken plate (nearly an exact third part of the length of the plate) is covered with finger-marks, showing that the plate had been subjected to much



*Fig. 136*



*Fig 138*





Fig. 139

fingering, done, one must conclude, to put it back in its proper position to allow the shutter to be pushed right home. When did this happen? It could only have been done in safe light. I questioned Mr. Stephenson immediately, and very closely on every detail of this sitting, and he assured me that Hope did not tamper with the slide. It was not an easy matter to deal with the broken plate, especially if one is not familiar with the particular slide, as all know, there are many varieties of plate-holding devices.

A normal explanation would be that, after Mr. Stephenson had handed my slide to Mr. Hope to insert it in the camera, Mr. Hope kept his back to Mr. Stephenson and with the slide (with small catches, and unfamiliar to him) in front of him, covered it with a black cloth to keep out the light (for the plate is not fogged), pulled up the shutter, pressed the luminous paint device attached to his finger on to the plate thereby producing the Extra, then, on pushing the shutter down, broke the plate and pressed the broken piece into position thereby covering it with fingermarks, all this had to be done in a few seconds with Mr. Stephenson and Mrs. Buxton looking on. It does not seem possible, Mr. Stephenson says it was certainly not done, yet such an explanation would have to be accepted were equally unbelievable supernormal phenomena in the presence of mediums for psychic photography not proved by a mass of other experiments with them—and such power I maintain has been decisively proved by my H and F experiments with Mrs. Deane, chapter VII.

On another occasion a raising of the shutter of one of my slides at Crewe is in evidence, (28n) p. 96, Fig. 170; but the exposed portion is fogged.

The reconciliation of these baffling pros and cons is very difficult.

The following note in Mr Stephenson's letter to me may be of interest :—

" You will remember my telling you that Mrs. Buxton's daughter was married last week Mr. Hope took a photograph of the wedding party I enclose a print of it The man standing at the extreme left is Mr. Buxton ; next to him is Mrs Buxton , between them has come an Extra of their dead son. This photograph was, of course, taken in the open, with no thought or expectation of anything abnormal coming." More mystery ! For illustration see *Fig. 431, page 293.*

**December 22nd, 1927.**—Present Mr Hope, Mr. Stephenson, and Mrs. Buxton Mr Stephenson had bought the plates the day before He wrote me on the 21st inst : " I have everything in order, I have initialled (in a dark-room) and inserted each plate in a black paper envelope " I had sent Mr. Stephenson envelopes of black paper, in which to insert the plates To-day was devoted solely to skotographic experiments with naked plates

Mr. Stephenson reported to me as follows, as to the treatment to which the plates were subjected —

" (a) Mr Hope held three dry plates one after the other between his hands, including No 11 of the series

(b) Mrs Buxton held two dry plates between her hands, one after the other

(c) Mr Stephenson held two dry plates, one after the other, between his hands

(d) Mr Hope held one dry plate (No 9 of the series) to his forehead

(e) Mrs Buxton held two dry plates to her forehead, one after the other.

(f) Mr Hope held one damped plate between his hands

(g) Mrs Buxton held one damped plate between her hands "



Fig 140

(24) The plates were all sent to me for development In two out of the twelve the silver salt had been affected, viz. . in one plate, No. 9 of the series (*Fig. 140*), held dry by Mr. Hope to his forehead, and in a second, No. 11 of the series held dry by Mr. Hope between his hands

Mr. Stephenson assures me that there was no opportunity for the marks seen in the reproductions to have been put on normally without his observing the act. He wrote me at the time—

"I put the plates into Mr. Hope's hands, and we stood shoulder to shoulder. Mr Hope held each plate flat between his hands, and did nothing to it. He held his hands as one does in prayer. Each plate was put by me into its black envelope after the experiment before the next plate was given out to be used"

These two plates were used quite dry. The gelatine is not scratched. The plates were developed in my presence by a professional photographer. Perhaps such pictures could be produced by the rapid movement of two or three spots of bright light (maybe emanating from the luminous paint device mentioned on page 61) Such movement by Mr. Hope would of course have been very apparent to Mr. Stephenson.

(24a) It is curious that in addition to the reductions of the sensitive silver salt the gelatine is nearly completely covered with brush-like marks of a brown colour in the case of both of these plates, and there are no similar marks on any of the other ten plates held.

These marks are not at all like finger-marks. In many cases where such marks have been found Mr. Stephenson assures me the plates were not touched at all by Mr Hope. The brown colour is very distinct in these.

In the case of the plate No. 9 the surface marks follow the configuration as Fig. 140 p. 73, but are not so definite, see Fig. 140a on next page. The surface lines on plate No. 11 (shown in Fig. 141 below) do not follow the configuration of the photograph, though they are mostly in the same part of the plate.

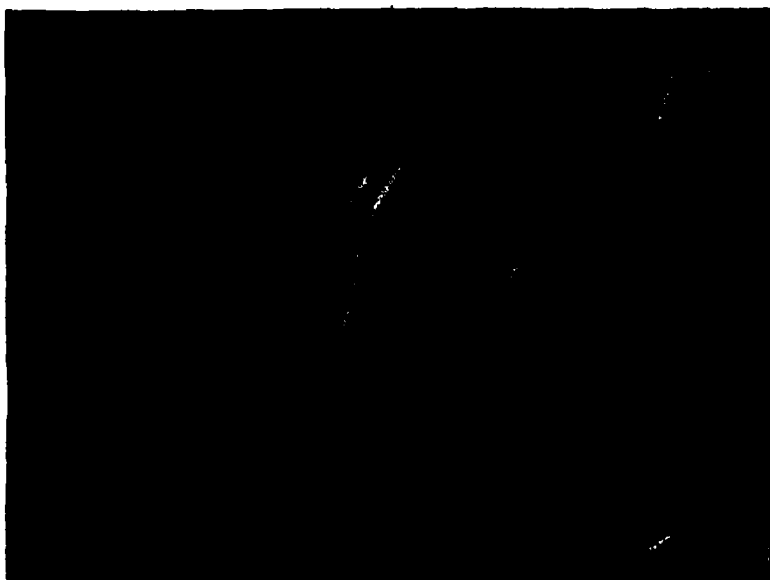


Fig. 141

The above figure represents the brown surface marks seen on the gelatine of plate No. 11 bearing skotograph (see p. 73). The marks do not correspond with the lines in the skotograph. (Not illustrated)

If we accept Mr. Stephenson's report as correct, as I think we are entitled to according to his letter on p. 63, there is no accounting for these photographic and surface marks by any normal explanation.

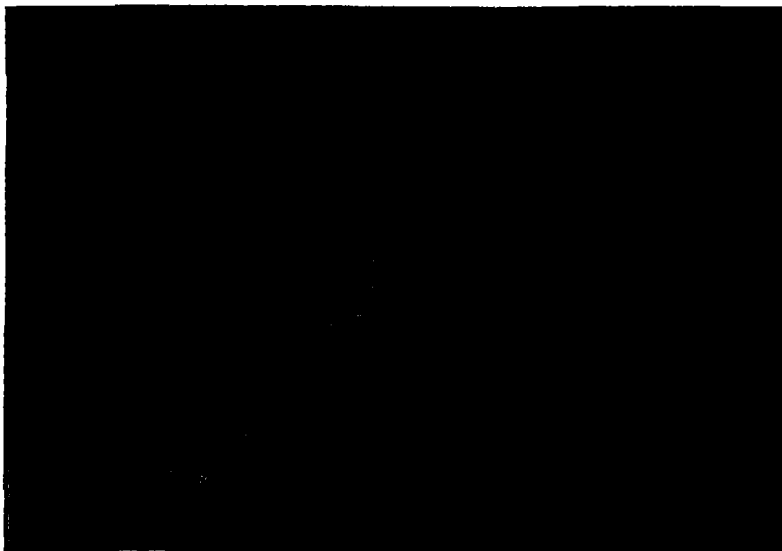


Fig 140a

Photograph of the surface marks on plate No 9 (Fig 140) reversed as regards Fig 140. It will be noticed that these surface marks coincide somewhat with the lines in Fig 140, p 73 (Reversed right to left)

**January 21st, 1928.**—Mr. Hope held two pairs of naked plates, back to back, between his hands in the dark-room.

Result a large blob of affected silver on two of the plates

Mr Hope exposed two of Mr. Stephenson's plates on him

(25) As regards the two plates which had been exposed upon Mr Stephenson, these bore Nos 1 and 4 No 1 had two Extra faces upon it, more or less alike No 4 had no Extra. The print from No. 1 is illustrated here (Fig. 142). On the viewer's left-hand side of the larger face there is dark shading. When this shading is examined with a lens, marked  $\times 10$ , cross lines are seen upon it which remind one of coarse

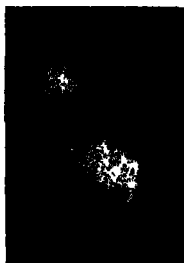


Fig 142

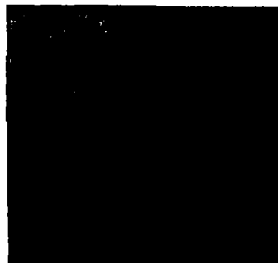


Fig 143

webbing This is difficult to reproduce by a block (an attempt has been made Fig. 143), as all half-tone blocks have cross-lines themselves, which are necessary to produce light and shade. The cross lines on the print itself are not like half-tone screen marks such as I have noticed in many Deane photographs \* However, many kinds of screen marks are used by block-makers, especially in photogravure work. If the photographic lens used to reproduce this picture were slightly out of focus the little dots might have a different appearance when reproduced from what they have in the original It is therefore impossible to come to any definite conclusion as to the real nature of the original marks.

It is suggested by some students of Psychic Photography that the apparent screen marks upon Extras are caused by the process employed by the invisible operator to produce the Extra. In the meantime we must assume that the screen marks are in the Extras because they were already in an original which was employed for reproduction, normally or supernormally. There are screen

\* See Fig 49, p 23.

marks on a number of Mrs. Deane's Extras. These were undoubtedly on some at least of the originals used. See p. 23. The presence of screen marks on Extras is indeed a puzzle. They were on a Hope Extra obtained at a test sitting supervised by the then Glasgow manager of the Kodak Co., who took two professional photographers with him for the purpose.\* In addition I possess an Extra which is the unmistakable likeness of a well known Glasgow man (then deceased) which bears screen marks. No such natural picture of him existed, screen marked or otherwise. The medium was a Mrs. Grant.

**(25a)** In addition to the Extras on the exposed plate No. 1, there are a number of brush-like marks of the same character as those noted on plates of December of last year. There are a few similar marks on plate No. 4 which was exposed but bore no Extra.

**May 25th, 1928.**—Of several plates sent by me to Mr. Stephenson two were exposed upon him by Mr. Hope. Mr. Stephenson wrote me:—

**(25b)** The second plate was exposed far longer than is usual. I asked the reason. Mr. Hope said they did not take any notice or consider time, but had some kind of intuition as to when the shutter should be lowered.

The plates were sent to me in London and were developed in my presence by my professional photographer.

**(25c)** No Extra upon the two exposed plates, but they bear finger-marks and fine lines, as if made by a brush. Mr. Stephenson assured me that Mr. Hope did not touch the plates. He had no opportunity to do so. Mr. Stephenson assured me that he himself put no finger-mark on either plate, yet plate No. 12 has distinct finger-marks in many places. As to plate No. 11, the marks on this are brush-like, except a couple of distinct finger-marks on two borders of the plate. The finger-marks are not such as a finger would make unless the finger bore some material on its surface. The brush marks form a portion of a ring.

**July 21st, 1928.**—I sent Mr. Stephenson six packets each containing two plates numbered and initialled by me. After the usual ceremony, the packet containing plates numbered 1 and 2 was held by Mrs. Buxton to her forehead.

Plates numbered 7, 8, 9 and 10 were exposed upon Mr. Stephenson. Mr. Stephenson wrote me the same day —

**(26)** "Mrs. Buxton remarked while holding plates No. 1 and No. 2 to her forehead, 'I seem to feel something like brushes working' [Not a word had been



Fig 144

\*Appendix, p. 308 (320)



Fig 145

breathed to Mr. Hope or Mrs Buxton of the brown brush marks I am finding on the plates ]

Although Mr Hope and Mrs Buxton know my visits are on your behalf, when I mentioned your great desire to find out something about the means employed to produce the results obtained, Mr. Hope said he was afraid they were not very interested

I am prepared to swear that the plates which were exposed were untouched by either Hope or myself, except at the edges, and then only by myself, who put them into the slides [I, F.W.W., had called Mr Stephenson's particular attention to the marks on the plates of the previous sitting ] I examined Mr Hope's camera "

The exposed plates were developed in London by my photographer in my presence Plate No 8 showed one Extra face (*Fig 144, page 76*) and in addition some fine lines on the surface of the gelatine, as if done with a fine, stiffish brush. These marks have come out to some extent in the print They are seen clearly in the illustration (*Fig 144a below*) made by photographing a reflection of them There is an indication in the marks of a circle

No 10 showed two Extra faces, (*Fig 145, page 76*), both alike and similar to the one on plate No. 8 This plate also bore numerous fine brush-like lines. These markings are very strange One cannot conceive how they came on the plates normally The only conclusion one can arrive at is that they came in the process of the operator's working on the plates The question is, who was the operator? From Mr Stephenson's report and subsequent verbal assurance to me, there was no opportunity for the marks to have been put on by Mr Hope

The other two plates bore no Extra and no marks on the gelatine Mr Stephenson wrote me that all four plates were treated alike



Fig 144a

**October 20th, 1928.**— Six packets each with two quarter-plates numbered and initialled by me were posted by me to Mr Stephenson Mr Stephenson reported —

" Plates 1—8 in their unopened wrappings were used for skotographs by holding between hands

Four plates were used in Mr Hope's camera, which I examined as usual Plates Nos 9 and 10 were handled by me alone ; Mr Hope did not touch either of them I carried the slide from the dark-room to the camera. Mr Hope put the slide in and took it out of the camera I carried it to the dark-room to remove the plates to send them to you

Plates Nos 11 and 12 were put into the slide by Mr. Hope After exposure I carried the slide to the dark-room to remove the plates to send them to you Mr. Hope pressed one of my fingers on one of the plates he put into the slide He did not explain with what object he did this.

When the photographs were taken Mr Hope stood alone by the camera. Mrs Buxton held a curtain to screen the sun off me, the sitter

At no time was either slide out of my view, except when in the camera."

(26a) All the plates were sent to me, and I took them as received to a professional photographer, and I saw them developed. No. 9 had nothing unusual. No. 10 had an extra face on the sitter's breast, with some cloudy effect round the sitter's head (*Fig. 146*). No. 11 had an Extra face on the sitter's shoulder (*Fig. 147*); the same face as that on No. 10. No. 12 had nothing abnormal. Nos 9 and 10 made up one packet. Nos. 11 and 12 made up another packet. The two plates which bore Extras were at no time together. No. 11 was handled by Hope. No. 10 (*Fig. 146*) was not touched by Hope at all. None of the plates bore any finger or brush marks.



Fig 146

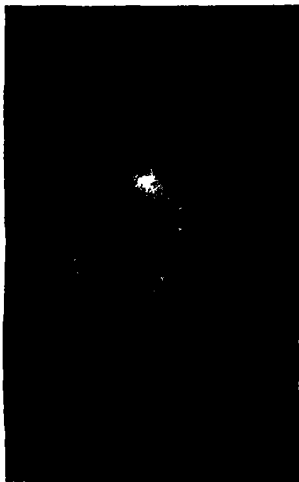


Fig 147

**November 17th, 1928.**—I sent Mr Stephenson a dozen quarter-plates, all numbered and initialed by me, made up in six packets of two each, wrapped in black paper. The packets were numbered outside with the numbers corresponding to those on the plates inside.

Mr Stephenson wrote me as follows. —

"Except whilst in the slide not one of the plates was out of my sight for one moment, and those used in the camera were not touched by anyone but myself, and I only held them by the edges. Any finger or other marks which may appear were not put on in a normal way at Crewe. Mr. Hope took the plates in the slide from the dark-room to the camera, I walking with him, and that was the only time the plates were not actually in my possession."

Mr Stephenson posted all the plates off to me on that day. I took them to a professional photographer and saw them developed.

As regards the unexposed plates (eight used for skotographs) nothing came upon them at all on development, and there were no finger or other marks.

Of the plates used for exposures, Nos. 9 and 10 formed one pair in the double slide or carrier; Nos. 11 and 12 another pair.

(26b) On development No. 9 showed a geometrical pattern and an Extra face (*Fig. 148, page 79*), No. 10 showed a geometrical pattern only (*Fig. 149, page 79*). Both the plates showed brush-like marks of a brown colour on the gelatine. These marks do not correspond with the developed images.

Nos. 11 and 12 on development showed nothing abnormal, and neither had a trace of the brush-like marks. All four plates were treated alike, and, as Mr. Stephenson reported to me, were touched by him alone and then only on the edges.

I have examined two or three thousand of Mrs. Deane's plates and have never found marks on them remotely suggesting these peculiar marks, and Mrs. Deane does not handle or keep her used plates with much care.

The geometrical figures suggest the movement of spots of light.



Fig. 148



Fig. 149

(27) **December 15th, 1928.**—A few days before the 15th I forwarded my camera to Blackpool to Mr. Stephenson, with the request to him to familiarise himself thoroughly with it. He had already used it once previously at Hope's. I forwarded to Crewe, by registered post, addressed to Mr. Stephenson, c/o G P O, three of the camera slides, each containing two plates dated and numbered C1, C2, C3, C4, C5, C6, and initialed by me, also three packets of two plates, each wrapped in black paper, Nos. 1 and 2, 3 and 4, 5 and 6, with the corresponding numbers on the outside of the packets. These latter were to be used for skotographs.

Mr. Stephenson reported to me as follows.—

"I collected the parcel from the Post Office and proceeded to 144, Market Street. I found Mr. Hope there. He informed me that Mrs. Buxton was unwell. Mr. Hope and I were alone on this occasion. I took with me my bag which contained the camera with the black cloth Mr. Warrick had sent me, and the parcel containing the slides and the packet of plates for skotographs. I deposited the bag on a chair and it was never out of my presence.

Mr. Hope and I had the usual ceremony. We placed the slides and packets of plates upon the centre of the table. We sat round and put our hands upon the table, and Mr. Hope offered up a prayer. I can positively assert that my bag was never in a position for a third person to abstract a slide from it without my knowledge.

I gave Mr. Hope one packet, namely, that marked 3 and 4, for a skotographic experiment. He held the packet between his hands for a minute or two. I then put this packet with the others for skotographs into the box, and put the box into my bag.

Immediately after this experiment I put the three slides into my pocket, and Mr. Hope and I proceeded to the outhouse. The usual rough cloth background was hanging up. I examined it and went behind it. I then rigged



up Mr. Warrick's camera. I myself put the slides into the camera, starting with Nos. 1 and 2, and following it by 3 and 4, then by 5 and 6. I myself pulled the shutter of each slide out. All Mr. Hope did was to remove the cap from the lens and replace it. Mr. Hope did not handle the camera or the slides at all. Mr. Hope stood at the side of the camera opposite my left hand. He did not place his hand on the camera or over the camera. I removed the slide myself from the camera and wrapped each slide in its black paper and placed it in my pocket. The slides were kept in my pocket while I took my leave of Mr. Hope, which I did very shortly after the last exposure was made. There was no opportunity at all for anybody to remove anything from my pocket.

I then proceeded to the Post Office and made up a parcel of the slides and plates and forwarded them that day, 15th, by registered post, to Mr. Warrick in London."

On the 17th of December, 1928 (Monday) the registered parcel from Crewe came to hand. I took it unopened to Mr. Dennis, a professional photographer, in the evening.

First, he treated the plates Nos. 3 and 4, which had been used for skotographs. On developing nothing came upon them and no finger or other marks were apparent.



Fig 150



Fig 151

Mr. Dennis then proceeded to develop the plates contained in the three slides or holders. First, he dealt with slide No. C1 and C2. On No. C1 plate an Extra came up very quickly, much before the sitter, who was Mr. Stephenson. The development was continued up to four minutes, and the Extra went very dark. It shows a clear face and two blurs of the same face, see illustration (Fig. 150). On C2 no Extra appeared.

(27a) Next, Mr. Dennis proceeded with No. C3 and C4. An Extra came on No. C4, also before the sitter appeared, but not so rapidly as did the first Extra. This last Extra was larger than the first one and turned out to be a large, broad, oval band, say,  $\frac{3}{4}$ -in thick,  $1\frac{1}{2}$ -in wide, and  $2\frac{1}{2}$ -in long, with two blobs in it and a clear face within it (Fig. 151). In the substance of the band is a clear face exactly like the face within the band and one other definite face very similar, but not so clear, and a third blurred suggestion of a similar face. The Extra face in No. C4 is the same as the Extra face in No. C1. There are abundant

brush marks on the gelatine of both plates. In one (C1) the brush marks form part of a ring, about 1" in diameter. Nothing Extra appeared on C3. The other four exposed plates show no lines on the gelatine at all. Mr. Dennis has signed my report (as here given) of the development proceedings.

On developing exposed plates Nos. C5 and C6, nothing Extra appeared upon either of them.

In view of the conditions of this day's experiments the results obtained are, in my opinion, a valuable addition to the many proofs obtained by others\* of the appearance of Extras on plates in Mr. Hope's presence by some unknown means other than fraud.

*My own camera and plates were used as detailed.*

*Mr. Stephenson has had much experience at sittings at Crewe, and is very familiar with the surroundings, and is therefore well trained for the particular experiments as regards observing all occurrences.*

*Mr. Hope and Mr. Stephenson were alone.*

*The slides never entered Mr. Hope's dark-room.*

*Mr. Hope did not touch the slides.*

*The plates were developed in London by a professional photographer in my presence.*

*The registered parcel was opened by the photographer in my presence.*

*Notwithstanding all the above there are abundant brush marks on both plates, which on one indicate definitely a circle.*



Figs. 150a and 151a. Sketches of surface marks on plates C1 and C4.

**January 12th, 1929.**—The proceedings and experiments of December 15th, 1928, were repeated. There was no abnormal result at all, except a few brown brush-like marks on one of the plates used in an unopened packet for a skotograph.

\* See Mr. Charles Lyle's experiments with Hope under strictest test conditions recorded in *Psychic Science*, Vol. II, p. 83, and Vol. III, pp. 48, 119 and 206.

**April 13th, 1929.**—Plates sent by me, Nos. 1 to 6 for exposures, Nos. 7 and 8 (each in a separate packet) for skotographs. One packet for a skotograph was held unopened by Mrs Buxton to Mr. Hope's forehead. "I then took both these packets," wrote Mr. Stephenson, "and put them in my pocket, where they remained until I packed them "

As regards the exposures—usual vigilance by Mr Stephenson ; he wrote me : " Hope could have done nothing improper to or with the slide or plates without my knowledge There is no doubt about this "

I received the registered parcel on the 15th, the Monday following, and took it, unopened, to my professional photographer, Mr. A W Dennis, who opened it and dealt with the plates in my presence, but uninterfered with by me This gentleman has signed a report from which I am abstracting :

" On plate No 1 an Extra appeared across the sitter's mouth (*Fig 152*) There were brush marks, depicted in *Fig 152a*

The other five plates had nothing abnormal upon them, except No 5, which appears to have the impression of another face on the top of Mr. Stephenson's, a slight portion of this Extra being just outside Mr Stephenson's face. This is the only portion of the Extra which can be distinguished "

**(27b)** Mr Dennis then proceeded to develop two packets marked 7 and 8, which had been used for skotographs Mr Dennis wrote me in his report as regards these two plates, Nos 7 and 8, as follows

" On developing these two plates, No 8 remained blank, but on No 7 some fine lines appeared like writing. These lines were there, and in my experience as a professional photographer, they were absolutely unusual Plates do not develop these abnormal markings in this manner. I cannot remember seeing such lines in any of the many plates I have dealt with, but I have little experience of developing unexposed plates

On leaving this plate in the developer up to three minutes the lines did not get any darker at all I transferred the plate to the hypo and, on taking it from the hypo bath, I found the lines had disappeared altogether."

I was present and was aware Mr Dennis saw the lines, but as we did not expect them to disappear I did not look at them.

*Fig 152a* is made from a sketch of the surface marks on the gelatine of plate No 1 (*Fig 152*) It will be noticed that the lines in one part suggest a portion of a circle



*Fig. 152*



*Fig. 152a*

**May 30th, 1929.**—I forwarded on the 29th to Mr. Stephenson, six packets, each containing two plates, numbered and dated and initialled by me. Mr. Stephenson took a lady friend with him who assisted in his surveillance.

Usual ceremony round the table, but one feature of the sitting was that they had more hymns, more prayers, and the plates were given much shorter exposures than usual.

Mrs. Buxton this time would not try for skotographs, she said it hurt her head. Six plates were used for exposures.

Mr. Stephenson writes .—

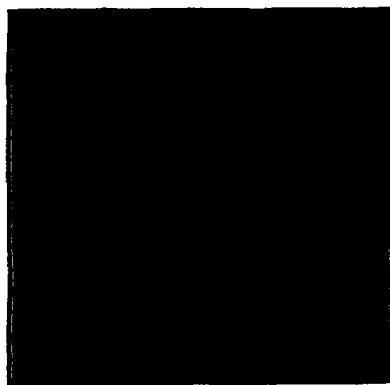
"I took the plates off the table and put them into my pocket. Mrs. de R, Mr. Hope, and myself went into the dark-room. I stood next to Mr. Hope and I opened packet marked No 1 and No 2. Mr. Hope held the book-form slide open, and I put one plate in. He offered the other side and I put the other plate in with the black card (which I handled with my fingers) between them. We then went out and the exposure was made in the usual way. I had the remainder of the plates in my pocket. Mr Hope, carried the slide with the plates in it in his trousers pocket to the camera. This procedure was repeated for the second exposure, but for the third exposure I went into the dark-room with Mr. Hope alone; Mrs. De R. remaining with Mrs Buxton.

No one other than myself touched the plates, no one fingered the plates. The camera, the slide, the curtain were all of them carefully examined."

Mr Stephenson sent me these plates immediately by post, and they were developed by a professional photographer, Mr. Dennis, in my presence, without interference from me. Mr Dennis himself opened the registered parcel. Of the exposed plates, one of them, No 2, bore two blurred Extra faces (*Fig. 154*), No. 3 also had two Extra faces, one rather clear (*Fig. 155*).



**Fig. 154**



**Fig. 154a**

(28) Both these plates with Extras upon them bore a number of brown surface marks. In the original photographic print (*Fig. 154*) one can see very fine lines running along the curve of the cloud. I have had these surface marks photographed and slightly touched up (exceptionally) by the engraver (*Fig. 154a*). It shows how these lines follow the curve of the cloud and at the end form a portion of a ring. It seems obvious that these surface marks are



Fig 155a



Fig 155b

The Sketch (Fig 155a) is what an artist friend of the author thinks the marks on the left side of the Fig 155b suggest, viz, a person sitting for typology

the trail of some instrument used for the production of the Extra and yet according to the evidence in this and other cases reported herein there was no opportunity for Hope to use such an instrument

The surface marks on plate No. 3 of this day do not coincide with the Extra and are very extensive I have had a photograph taken of them (Fig 155a above). Is there a design in these?

On account of these brush marks appearing of late, I had warned Mr Stephenson more than once to be very careful not to touch the gelatine surface himself, nor allow anyone else to do so These marks are certainly very curious, and, to my mind, of real importance I have either developed or assisted at the developing of many hundreds of plates, and have never seen similar marks, nor has Mr Dennis, who has dealt with thousands of plates. Mrs de R wrote Mr Stephenson

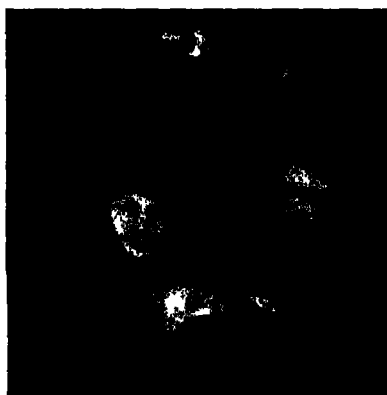


Fig 155

"I was very wideawake during the whole proceedings, and have no hesitation in saying that I can conceive no possible trick or device of which Mr Hope could have made use under the conditions to produce the results obtained I watched everything very carefully the whole time I was in the house I saw you take the plates from their wrappings in the dark-room. I saw you initial them and put them in the slides I noticed that Mr. Hope

did not touch the plates Nos 1, 2, 3, and 4 (those I saw inserted) at any period either before or after the photographs were taken. There was, in fact, no stage in the proceedings where Mr Hope's every movement was not carefully watched by me during the use of the first two packets containing plates Nos. 1, 2, 3, and 4 [On Nos 2 and 3 Extras appeared ]"

**June 14th, 1929.**—I forwarded to Mr Stephenson six packages, each containing two plates and some pieces of plain cartridge paper measuring 8-in  $\times$  5-in. I instructed Mr Stephenson to request Mr. Hope to hold the cartridge paper between his hands in the dark-room, just as a favour to me, informing him that Mrs Deane had obtained, many times, brown marks upon paper held between her hands, even inside between two leaves I was prompted to make this experiment with Mr Hope as the brush-like marks alluded to frequently by me, as found on some of my plates used recently with Mr Hope, show a distinct brown colour, and the marks appearing on paper in my Deane experiments are also brown It occurred to me that the operator, whoever he is, could put this brown substance on paper as well as on the plate But in psychic research one meets with unusual difficulties Mr Hope would do nothing with the paper He was most emphatic in his refusal He said they (Mr Hope and Mrs Buxton) had been told by their guide to touch no work other than photographic, and nothing would induce them to try anything else "



Fig 156



Fig 157

Mr Stephenson forwarded me the plates They were developed by Mr. Dennis, as usual, in my presence Two of them showed cloudy results In one of these two a face appeared on the sitter's neck (*Fig 156* above) The other is uninteresting (*Fig 157* above) There are no brush-like marks on any of these plates.

**August 4th, 1929.**—I sent Mr Stephenson six quarter-plates numbered and initialed by me They were in pairs, 1 and 2, 3 and 4, 5 and 6. In addition I sent two packets numbered 11 and 12, which contained each only a plain piece of paper, quarter-plate size These papers were sent with a view to obtaining marks upon the paper such as I obtained through Mrs. Deane

Mr Stephenson reported to me as follows —

"The plates were used as per your instructions, that is, in the order of 1 and 2, 3 and 4, 5 and 6. Nos 11 and 12 containing paper were on the table between 3 and 4 and 5 and 6, and were held with the plates between all our hands during the sitting at the table After the sitting I got Mr Hope to put the packet containing 11 and 12 inside his coat pocket.

By the way, Hope mentioned that if you wanted results from skotos, the best way was for you to wrap up two plates and to sleep with them under your pillow for a period as long as six months, and to concentrate each night on the desired result. He said Archdeacon Colley tried this method with great success. He had his plates wrapped in tin foil and sealed.

The sitting was carried through in the usual manner. I had the plates, either in my pocket or in sight for the whole period, barring when they were in the slides. I examined the curtain (background), also the camera and the slides. I put the plates into the slides myself, taking each packet from my pocket in the dark-room. After I had taken the exposed plates from the slide, I re-wrapped them in the black paper and returned them to my pocket. **(28a)** I wanted Mr Hope to hold the naked paper between his hands for fifteen minutes, but Mr Hope was unwilling to try any such experiment, asserting that his guide wished him to confine his psychic work to photography."

The plates and packets 11 and 12 were posted to me by Mr. Stephenson, and the plates were developed by my professional photographer in my presence, who opened the parcel himself.

Nothing abnormal appeared on plates 2, 4, 5 and 6, and nothing was on the two papers.

Number 3 plate bore an Extra face without any surrounding material. There were no streaks or marks on the gelatine of this or the four plates 2, 4, 5 and 6.

**(28aa)** No 1 plate had a wee cloud Extra and the gelatine bore a quantity of brown marks. These I have had photographed by reflected light (*Fig 158*).

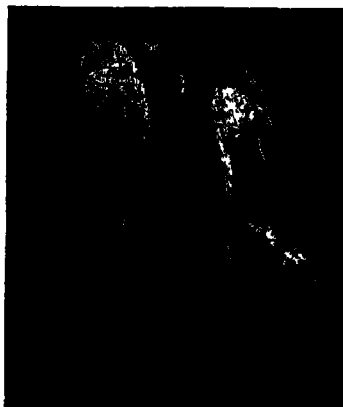


Fig 158

**August 28th, 1929.**—I sent to Mr Stephenson twelve quarter-plates numbered and initialled by me as usual. Eight plates were exposed in Mr. Hope's camera.

Mr. Stephenson's report to me was as follows —

"Eight plates were exposed upon me. The procedure was as usual."

The plates were posted to me by Mr Stephenson and were developed by my photographer as usual; result nothing abnormal on any one of the plates.

**November 23rd, 1929.**—I did not send the plates to Mr. Stephenson for this sitting.

Mr Stephenson reported to me as follows —

"I bought the plates at the shop of Mr Cumming, Chemist, Crewe. Four of the plates were exposed in the camera, other two were held, uncovered, in the dark-room with Mrs Buxton.

The procedure was as usual; neither Mr Hope nor Mrs Buxton touched the plates used in the camera, and I only held them by the edges. I put the plates into the slides myself, as I always do. I initialled them."

Mr Stephenson posted the packet of plates to me.

**(28b)** The parcel was opened by my usual photographer in my presence, the plates were developed by him in front of me. Only one plate (an exposed one) bore an abnormal result, *viz.* three blobs, two with the words Gustav Gele across them (*Fig 160*), evidently portions of the words Gustav Gele of the Institut Métapsychique International. The handwriting resembles the late

Miss Scatcherd's It will be remembered that Dr. Geley's face appeared as an Extra at Crewe, at a sitting held by Mr Stanley De Brath, Miss Scatcherd and another lady on the day and hour appointed for the sitting with Dr Geley, whom the sad accident causing his death prevented from attending Were the words abstracted (by the operator) from a letter of Miss Scatcherd to Mr Hope?

On the surface of the gelatine there are decided ring marks round all of these blobs somewhat similar to those recorded in (28cc) and (28d) below, which see. Also other fine line marks (see Fig. 160a).



Fig. 160



Fig 160a

Fig 160a is a reproduction of a sketch of the marks found on the surface of the gelatine of (28b) Fig 160, showing indications of a ring round each Extra (blotches B) (28bb) *Comment*—These marks are evidently traces left by the instrument used (by whom?) to put on the blotches

**January 18th, 1930.**—I sent Mr. Stephenson eight quarter-plates dated and initialed by me The proceedings at Crewe were as usual. All eight plates were exposed on Mr Stephenson

The plates were forwarded to me by Mr. Stephenson for development. As to six of them nothing abnormal was on any one of these On each of the remaining two appeared a small blob of reduced silver. Each of these two plates had a small mark on the gelatine as if made with a brush. These marks are really very curious They are not accidental I have never met with such elsewhere, nor has my photographer Mr. Stephenson assures me no one at Crewe had any opportunity of putting the blobs or the marks on the plates.

**January 25th, 1930.**—I had sent Mr Stephenson my camera with three double slides, each filled by me with two quarter-plates, dated and initialed by me Mr. Hope used my camera and slides and exposed all six plates on Mr. Stephenson

Mr. Stephenson had possession of the slides all the time, before and after they were inserted in the camera He returned the slides to me.

(28c) My photographer developed the plates in my presence in London. Only one of the six was abnormally affected It had a cloud of reduced silver,  $1\frac{1}{4}$ -in.  $\times$   $1\frac{1}{4}$ -in. The gelatine surface bore some of the strange marks (very few but definite) The plate was not even seen by Mr. Hope My camera and slides were used All Mr. Hope did was to raise the shutter Such is Mr. Stephenson's report to me.

**March 29th, 1930.**—I sent to Mr Stephenson twelve quarter-plates dated, numbered and initialed by me Eight of these (1-8) were exposed upon Mr Stephenson in Mr Hope's camera. Four were used for skotographs by being held in their wrappings between the hands of the operator

UNII



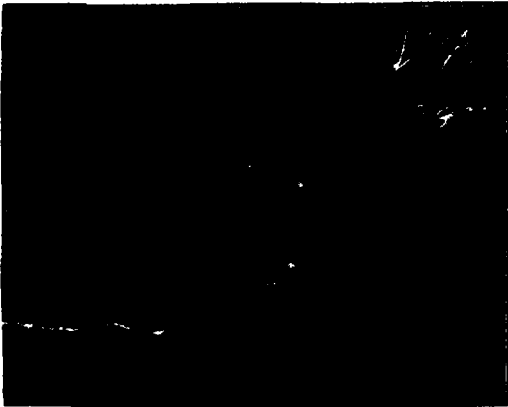


Fig 161a

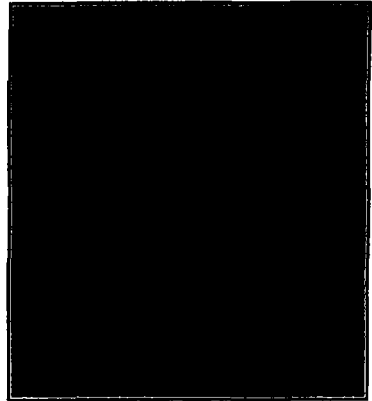


Fig 163a



Fig 164a

**(28cc) Comment —**

Under the conditions prevailing it would seem that such large instruments could not have been used normally without detection. The illustrations are natural size.

Mr. Stephenson forwarded all the plates to me the same day by registered post, and I saw them developed by a professional photographer, Mr Dennis. (28ccc) The results were skotographs, nil. Of the exposed plates Nos 2 and 4 had abnormal effects in the silver, No 2 a face (Fig 161), No 4 a large blob or cloud  $1\frac{1}{4}$ -in  $\times$   $1\frac{1}{4}$ -in. Both of these bore, in addition, brown surface marks; No 4 a few uninteresting marks. In No 2 the brown surface marks formed a ring encircling the Extra face. This ring has been photographed by reflected light (see Fig. 161a above). The ring is just visible in Fig. 161.

The position of the ring in relation to the Extra suggests that the brown marks were made by some apparatus used in the production of the Extra. Apparatus must in any case have been used to produce these Extras, either by Hope himself or some other agency. It must be remembered that similar Extras

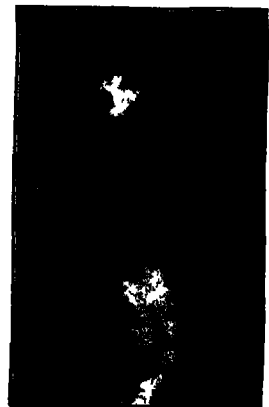


Fig 161

appeared when Hope had no opportunity to touch the plate. Compare this ring with those of *Figs 163a and 164a, p. 88*. Mr Stephenson wrote me —

"I can assure you that I alone touched any of the plates; and then only the edge of each plate. The plates were put into my pocket as soon as I had taken them from the slide and wrapped them in black paper. No plates were left anywhere before or after exposure. They were in my pocket all the time until packed for post."

Mr Stephenson was *mentally* suggesting that a lily should appear upon one of the plates, or the word Lily. During the proceedings Mrs Buxton said, "I can see a large spray of lilies in a kind of cloud."

**April 26th, 1930.**—I dated, numbered, and initialed twelve quarter plates. Mr. Stephenson took them with him from London. He was accompanied at the sitting by a friend of his, Mrs de R. Plates Nos 1-8 were in my slides and exposed in my camera. Result, nil. Three further plates exposed in Hope's.

Mr Stephenson forwarded the plates to me the same day by post, registered, and I saw them developed by a professional photographer, Mr Dennis. There was no result on the plate held for a skotograph. Of the other three plates one bore an Extra (*Fig 162*). There are no surface marks on this or any of the other eleven plates.

**May 10th, 1930.**—I forwarded to Mr Stephenson, addressed to G P O, Crewe, twelve quarter-plates, dated, numbered, and initialed by me.

All the twelve were exposed on Mr Stephenson by Mr Hope, Mrs Buxton assisting. Nothing abnormal came on any one of them.

**May 24th, 1930.**—I sent by post to Mr Stephenson to G P O, Chester, my camera, with four double slides each with two quarter-plates; and four additional quarter-plates, all dated, numbered and initialed by me. The whole of the plates were exposed by Mr Hope, the four extra plates in Mr Hope's camera, Mrs Buxton was present. Mr Stephenson wrote me —

"The four extra plates were used in Hope's camera after being initialed by myself whilst they were in the slide in the dark-room. These plates were only handled by the edges." All plates were developed in London.

(**28d**) The result was only one plate was affected abnormally. It was one of the plates exposed in Hope's camera. It bore an extra face (*Fig 163*) and encircling this extra face is a brown ring on the gelatine (*Fig 163a, p. 88*).

As mentioned on the preceding page concerning a similar ring it suggests apparatus used for the Extra. Mr. Fred Barlow has pointed out the possibility of producing, by means of discs bearing luminous paint,\* Extras identical in character with most of those obtained in recent years at Crewe, of which many are illustrated in this chapter. There is no evidence that Mr Hope ever knew of such means. I have experimented with success with a luminous paint disc as far as

\* See p 61



Fig 162

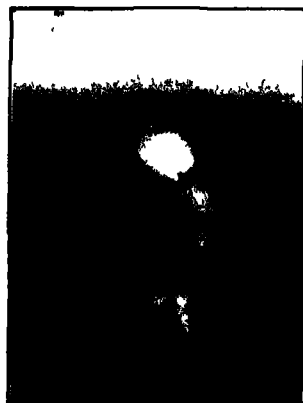


Fig 163

Extras are concerned but even when used naked, that is, direct on the sensitive film, it produced no mark on the surface, brown or otherwise, though I exerted some pressure. The surface ring marks found by me, depicted on p. 88, would surely require a disc too large for concealment under the conditions prevailing.

**June 14th, 1930.**—I sent to Mr Stephenson by post to Chester twelve quarter-plates dated, numbered, and initialled by me. Mr. Stephenson wrote me on June 14th —

"I forwarded to you to-day, by registered post, the plates received from you this morning. You will note that only six plates have been used—1 to 6.

Mr Hope did not touch any of the plates, and I was most careful to handle them only by the edges. I can swear that no one put a finger on the surface of any plate.

With regard to the slides Mr Hope is quite willing for you to send your own.

I impressed upon Mr Hope that I did not want to be so much in the picture, but he only smiled. By the way, he told me that some time ago he got a message in Yiddish on a plate—he could not read it, neither could the sitter, but her husband could."

**(28e)** I took the plates to my professional photographer and saw them developed. The result was four blobs only on one plate (not illustrated) and some brown marks on the gelatine.

**June 28th, 1930.**—A sitting with no abnormal result.

**July 26th, 1930.**—I sent Mr Stephenson twelve quarter-plates dated, numbered and initialled by me as usual.

Mr Stephenson wrote me that the twelve plates were used in Mr Hope's camera, Mrs Buxton also was present. Mr Stephenson supervised as carefully as on previous occasions. I need not repeat the details. Mr Stephenson added —

"There is not the slightest possible doubt that the surfaces of the plates were not touched by anyone."

**(28f)** Mr Stephenson posted the plates to me the same day and I took the unopened registered parcel to my photographer, who opened it and developed the plates in my presence. Only one had an Extra (*Fig 164*). This plate bore many marks on the gelatine, among them a ring round the Extra face. The marks have been photographed by reflected light and are illustrated (*Fig 164a, page 88*). These marks have not affected the silver, hence the necessity of photographing them by reflected light. Compare this ring with those of *Figs 161a and 163a, page 88*. In addition to the rings are three or four finger-marks. There are similar marks on several of the other plates exposed to-day, these bear no Extra and no ring.



**Fig 164**

From November 1930 to May 1932, eleven resultless sittings were held, eighty-two plates being used. These sittings are omitted. There was nothing unusual about them to render them worth reporting. The conditions were similar to those of the many already detailed sittings.

**(28g) May 30th, 1931.**—Mr. Stephenson reported to me:—

"Eight plates used. Four of them were supplied by a professional photographer at Chester and put by him into two of your double slides. The remaining four were in your slides, loaded by you."

The procedure was as usual (Mrs Buxton was present) and there was not the slightest opportunity for Hope to do anything to the plates. Your slides were placed by Hope in his camera, which they fitted by means of an adaptor."

Mr. Stephenson forwarded all the plates to me by parcel post. I took them to my professional photographer, who developed them in my presence. On only one of them did an Extra appear. The plate bearing this Extra was a plate numbered, dated and initialled by me, and put into my slide by me at my office.

To-day the plates and slides were not taken into the dark-room at Crewe at all.



Fig 165

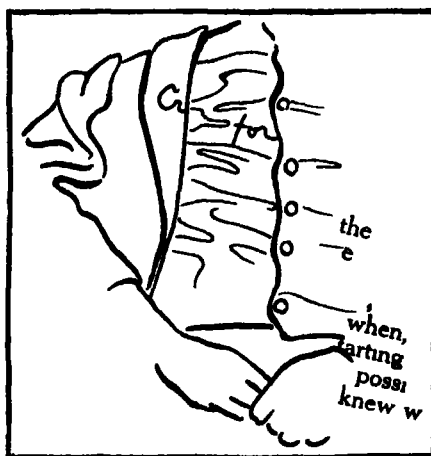


Fig 165A

The Extra (Fig 165) is very curious. The details do not come out in Fig 165, they are shown in the sketch made from it, Fig 165A. On the sitter's wrist are to be seen the words in type as shown and on his breast the imperfect word Cr(aw)for(d) in handwriting like that of the late Dr. Crawford. The printed and written letters are white, that is clear glass, in reverse, in the negative.

On June 7th Mr. Stephenson wrote me —

"I am quite unable to account for the Extra, but I can tell you we all concentrated upon getting some message from Dr. Crawford."

On June 17th Mr. Stephenson wrote me —

"Your slide holding the plate bearing the Extra never left my possession, and the band you put round it was not broken until I handed the slide to Mr. Hope to insert in his camera."

I cannot make any suggestion as to how the black patch and the printing got on to the plate. Hope exposed the plate longer than usual, about one minute, and then handed the slide back to me.

I have already mentioned the fact that we all concentrated on getting some message from Dr. Crawford."

On June 18th, I asked Mr. Stephenson by letter who started the idea of concentrating on Dr. Crawford at the sitting of May 30th last, and added:—

"You will see from the copy of a letter enclosed, which I received from a friend, that he has discovered the letters 'Cr' on the right lapel of your coat and letters 'for' on the breast of your waistcoat, both in Dr. Crawford's handwriting."

On June 19th, Mr Stephenson wrote me that the idea of concentrating on Dr Crawford was his own, and added —

“ Before you called my attention to it (in your letter of yesterday) I had no idea part of his name is to be seen on the print ”

I would draw the reader's attention to the fact that if Mr Hope had not allowed me to handle this plate all the interesting features of this photograph would have been left undiscovered

**(28h) Comment** The plate bearing portions of the word Crawford was not taken into the dark-room Mr Hope had no opportunity to put the word Crawford on it. It was Mr Stephenson who suggested the persons present should concentrate on Crawford. This was a surprise suggestion As regards the large dark cloud or ring, a friend has suggested to me it was caused by photographing a folded newspaper with a circular hole The photograph shows sharp edges of what may have served as a handle or support for the newspaper ring But there are loose threads at the edges of the ring, which are evidence against the newspaper theory Besides, the type in such a photograph would have come out too small to be distinguishable One might think the Extra was produced by the plate being in contact with a piece of printed paper and that the printed type had produced the white lettering in the negative, but experiments I made proved that prolonged contact with a printed page only a few days old had no effect upon the sensitive film and that the ink of freshly printed paper under pressure reduced the silver salt in the sensitive film so that, on developing, the letters came out black and not white in the negative The only explanation which seems to fit the case is that a transparency or a negative was used But by whom? A piece of paper more or less transparent printed on one side only might act the part of a negative, and light passing through it on to the plate would produce blurred white letters If the paper were printed on both sides the printing would not come out so clear as it is in the original Hope-Stephenson negative, but, as I have said, there was no opportunity to place such a piece of paper in position, and then one has to account for the appearance of the word “ Crawford ”

**(28i) July 3rd, 1931.** — On this day Mr Stephenson wrote me : —

“ I am sending you for development eight plates received from you, which were exposed by Hope this afternoon at Crewe The plates, numbers 1, 2, 3, 4, were put into and taken out of the slides in total darkness Hope requests you to develop these plates in the dark as an experiment The other four plates were treated in the ordinary way and on one of the two plates in the slides which I have marked, Hope thinks Dr Crawford may appear [This did not happen] Hope says he is quite certain that Dr Crawford was with us this afternoon ”

On July 7th I wrote Mr Stephenson that my photographer developed plates Nos. 1, 2, 3, and 4 in my presence in the dark; the other four in the light. On number 2 appeared some writing upside-down to the sitter Unfortunately the sitter's body obliterates most of the wording, but “ W J Crawford ” is fairly distinct, and “ Belf ” (for Belfast) and the word “ psychic ” (Fig. 166 × 1½) On the other seven nothing abnormal appeared

**(28k) Comment.**—This plate having been loaded into the slide in the dark, the only evidential value resides in the handwriting, which is certainly very similar to that of the late Dr Crawford I append a specimen of Dr Crawford's handwriting taken from a letter he wrote me in 1920 (Fig. 167). Compare the signatures and the “ pur ” in the Extra with the first syllable of the word “ purposely ” in his letter. Among Dr Crawford's many letters to me I have not found one capital B similar to that in the Extra.



Fig 166

Belfast, May 26/00

my 'that they coloured it purposely  
, that they wanted it from the  
value a p.c. photo of myself. This  
is a well do instead of the  
3 sent you

Yours sincerely  
W. J. Crawford

Fig 167 Specimen of Dr W J Crawford's handwriting

**January 9th, 1932**—To-day Mr. Stephenson was accompanied by two ladies (Mrs. de Rome and Mrs. Read) interested in psychic photography. Mr. Stephenson wrote me, January 10th, as follows.—

"Mr. Hope asked the ladies whether they had brought any plates. They had not Mr Hope then said he had an unopened packet of plates at home and would fetch it and let Mr Stephenson examine and open the packet, pick out any two plates to be exposed, and a third plate to be developed with the others to prove that all the plates were blank before exposure. Mr Hope fetched the packet, the two ladies and I examined it and agreed that the packet had not been opened. I took the packet of plates into the darkroom and chose the second and third plates for exposure and took the fifth plate for development without its being exposed.

After the two plates had been exposed by Mr. Hope on the ladies and myself I took them out of the slide in the dark-room and put them in my pocket

I then filled the slide with two of your plates Mr. Hope exposed these upon us I developed all four plates in the dark-room there and then.

**(281)** You will see there is an Extra face and some writing (similar to that of the late Dr Crawford) (*Fig. 168*)

On one of your two plates developed by me there is an Extra face



**Fig 168**

The writing has been intensified by the blockmaker

A further six of your plates were inserted by me into Mr. Hope's slides and were exposed upon us under the usual precautions I have sent these six plates to you for development."

I took the six plates to my photographer, who developed them in my presence Two of them have each an Extra face. One of these Extra faces

is the same as that which appeared on one of my plates developed by Mr Stephenson at Crewe. One of these plates has two definite ring marks, the other a faint trace of one

The Extra on the plate bearing the Crawford writing has been recognised by one of the lady sitters as the likeness of a brother (deceased) of an intimate friend of her own, and this friend confirms it as being a portrait of her brother

Shortly after the sitting of January 9th Mr Hope and Mrs. Buxton visited Southport, where they gave sittings. Mrs de Rome, who was present at Crewe on January 9th with Mr. Stephenson, when handwriting like Dr Crawford's appeared, reported to Mr Stephenson that twelve exposures made by Mr Hope at the Southport sitting produced twelve Extras

(28m) Mrs. de Rome stated that she put one of her own plates into an empty box and held it herself to the forehead of Mrs Buxton. On it appeared a white cloud-like mass  $1\frac{1}{2}$ -in x 1-in., on which were written the following words in the handwriting of the late Dr W. J. Crawford "Dear Fri[en]d Stephenson have been much struck with results obtained W. J. Crawford" Mrs de Rome witnessed the development Mr. Hope did not touch the plate at all (Fig. 169).

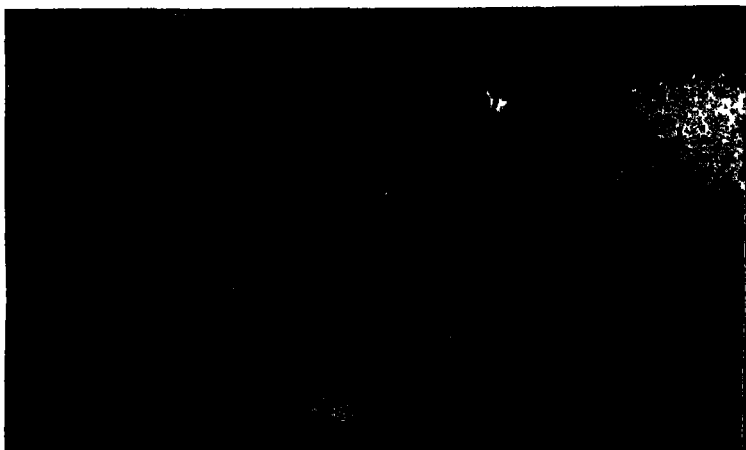


Fig 169

**June 18th, 1932**—I sent Mr. Stephenson my camera and three double slides, each filled with two plates initialled and dated by me. Mr Stephenson reported to me that Mr Hope used my camera and slides, exposing my six plates on Mr S and that none of my slides went into the dark-room

They were returned to me by Mr. Stephenson and I saw them developed by my photographer in London.

(28n) One of the six plates bore an Extra. At the top of this plate there was a dark band  $1\frac{1}{2}$ -inches wide showing that the shutter had been pulled up that amount in daylight. Within this band were the Extra and some finger marks. (Fig. 170 overleaf). The other five plates from my slides bore no finger marks and no Extra.

Six other plates dated and initialled by me were used in Mr. Hope's slide and camera, Mr Stephenson placing the plates in the slides. He assures me the surfaces of them were not touched. He sent them to me to be developed. Two of these bore Extra faces, one of the faces being the same as the Extra face on the plate exposed in one of the slides of my own camera. These last two plates bearing Extras also bore finger-marks, one of them a great quantity,



the production of which by the touching of the surface of the plate could not have passed unobserved by Mr Stephenson, who gives special attention to this point. The four plates of this series which bore no Extra bore no finger-marks either.



Fig 170

(28o) *Comment* It is difficult to believe that this pulling up of the shutter was not a deliberate conscious act Mr Stephenson is sure any such action would have been seen by him See the Appendix, p 357 (372).

The experiments conducted by Mr Stephenson at Crewe had not as their object the proof of the genuineness of psychic photography—this has already been proved\* to the satisfaction of all (with the exception mentioned at the beginning of this chapter) who have carried out prolonged investigations in this subject—but rather to collect new facts which might lead to a solution of the great problem This object has been to some extent gained by Mr Stephenson being allowed by Mr Hope to retain possession of many of the plates used in the experiments

Many of these plates have been found to bear surface marks, some of them indicating a circle or circles The obvious conclusion to be drawn from these surface marks is that they are evidence of the application of the apparatus used by the operator to put the pictures on to the plates

How the apparatus was used and by whom cannot be decided by guessing ; it will be decided one of these days by the accumulation of more facts

If Mr. Stephenson's stressed assertions given me immediately after most sittings (backed by that of Mrs de Rome in the case of (28) p. 83) that Mr. Hope did not touch the plates at all, be accepted, it is difficult to conceive how any apparatus which caused the extensive brush marks and large rings—see the large marks p 70 Fig 135a and pp. 74 and 75 Figs. 141a and 140a—could have been applied by Hope without detection , in addition, one has to account for the extensive surface marks on my plates of 15th Dec. 1928, pp. 79 and 80 (27) Figs 150, 151, which were exposed in my own camera in my own slides,

\* Appendix pp 380-382.

which Hope never touched. The same conditions applied when the result of the 25th January, 1930, was obtained when surface brush marks were on the sensitive film which bore a large Extra, a featureless cloud.

If these marks and Extras were not put consciously by Hope then we must assume they were put by some invisible operator in some invisible dimension with some invisible apparatus leaving its marks—a big assumption. Yet my many results given herein point to the existence, especially with Mrs. Deane, of such a power originating within or from a source exterior to the medium. In addition to my own results there are the many obtained by other investigators, some of which are included in the Appendix.

It may legitimately be argued that if a medium for psychic photography can be the medium for the extraordinary definitely non-fraudulent phenomena recorded of Mrs. Deane in chapter VII it becomes impossible to state with reference to that medium that any particular apparently fraudulent phenomenon occurring by his or her influence is fraudulent; there is always the possibility that the 'operator' who is proved capable of such unbelievable things in the presence of a suitable medium was the author of it. Fraudful appearance in results is therefore no guide to the origin of them with such mediums.

As incontestably genuine results have been obtained with Mr. Hope the above argument would apply in his case

## CHAPTER VI.

### *Mr. George H. Breaker's skotographic experiments with Mr. Hope and Mrs. Buxton.*

Chapter V. has dealt with experiments conducted by myself and Mr. F. McC. Stephenson on my behalf with Mr Hope and Mrs Buxton, who together constitute what is known as the Crewe Circle. The two mediums reside at Crewe, in Cheshire, England

The amount of evidence of the genuineness of the Crewe Circle productions, to be found in Coates' work and in British journals devoted to psychic matters is overwhelming

Some excellent evidence in favour of the Crewe Circle was published by Mr George H Breaker, a member of the American Society for Psychical Research, in the journal of that Society in March, 1927

Mr Breaker is a lawyer of long standing and President of an important Title Guarantee Company in Houston, Texas He visited England in 1926 with the main object of investigating the powers of the English Psychic Photographers, viz the Crewe Circle and Mrs Deane

Mr Breaker has allowed me to publish in this work an account of his experiments for skotographs with Mr Hope and Mrs Buxton, and I am very grateful to him for this permission, for I consider that Mr Breaker exercised such care and experimented under such good conditions (not once but many times) that the results he obtained are exceedingly evidential

#### *Mr. G. H. Breaker's report.*

Mr Breaker writes—"With the Crewe workers, I asked definitely for skotographs on August 18th, 21st, 24th, 26th, and 31st, and on each occasion got them.

Certain elements of procedure were employed in every instance and may be described once for all Plates were always obtained by me from dealers in photographic supplies in London or in Crewe I always secured them in sealed packages containing six plates, except that the packages used on August 18th and 31st contained each twelve plates Always, before I reached the presence of the medium or mediums, I marked these packages with indelible pencil On one side I would write my name, Geo H Breaker, on the other, 'Psy' To no person through or from whom I obtained the plates did I ever give any information as to the use which I intended to make of them

With the exception of the experiment of August 21st, as described in its place, these skotographs were obtained without the use of a camera The procedure was always as follows On arriving at Mr Hope's séance room at 144, Market Street, Crewe, I put the sealed package of plates, marked as above described, on the centre of the table Mr Hope, Mrs Buxton and I placed our hands on the top of the table, the little fingers of each pair of adjacent hands of different persons touching so as to form an unbroken circle After a few minutes of prayer and hymns we then held the package of plates between our hands Mr Hope's left hand was immediately under the package, Mrs Buxton's left hand next, mine outside; and above the package the three right hands came in similar order After maintaining this status for some few moments, we would break it off Mr Hope and I then went into the dark-room carrying the unbroken package. We turned on the red light, and I closed

the door and held my foot against it to ensure its remaining closed tightly to prevent leakage into the room of white light or the entrance of any person. I then examined the package and always found my marks 'Psy' and 'Geo. H Breaker' on it in my handwriting as I had written them. I then cut open the package and took the plates out, one by one, laying them on the shelf about three inches from and in front of the red light ; and I immediately marked them with indelible pencil on the emulsion side, holding the remaining plates in my left hand securely while I marked the plates as I took them out and put them in the dish. I always examined the dish first carefully to see that there was nothing in it. I also examined the dark-room, and especially the ceiling of the dark-room, to see that there was no apparatus of any kind for reflecting any light or image or picture of any kind on the plates, as I took them out or while they were in the dishes.

After I had put as many plates in a dish as it would hold I put the package including the remaining plates in my pocket, and held the dish in my hand while Mr. Hope poured the developing solution into it. I then kept the dish rocking and the solution in motion until Mr Hope pronounced the development complete. I then poured the developing solution off and Mr Hope poured on the fixing solution. After the plates were sufficiently fixed, I poured off the fixing solution, opened the door, went out carrying the dish, took the plates out of the dish, went into the adjoining room, washed the plates with clear water, and examined them carefully to see what was on them. This, of course, was so that I might be sure that the prints which we obtained the next day were a correct representation of what was on the plates.



Fig 179A



Fig. 179

(29) On August 18th, under this procedure, we obtained the skotograph reproduced herewith (Fig 179). This plate carries, in a cloudy background, the words 'Consolation from sweet memories'. This was the only one of the plates used on this date that carried extra markings, which makes inapplicable any theory of fraud as applied to the entire package of plates, as a unit, and which accordingly localizes, right in the dark-room, any fraud which may be alleged. Here alone fraud could work on individual plates. This is of importance, here and on later dates, since it puts the advocate of fraud under the necessity of picturing a sleight-of-hand process worked under my very eyes, and in such extremely clever fashion as to lead me still to report that Mr Hope never touched the plates until after they had been developed and inspected by me. It is evident that in all experiments in psychic photography all plates of the package should be developed, for the sake of the highly important additional safeguard thus obtained. Fig 179A is an enlargement reversed of the mirror writing in Fig 179.



Fig 179B

before the camera here, but I am completely hidden in the picture. Certainly this result, too, is difficult of explanation in terms of fraud.

Following this first result, on August 21st we got the photograph (the camera was used in this experiment, which is cited here because of the connection which will immediately appear) here illustrated (Fig 179B). On this are found, on a cloudy background, the words 'Dear darling, my thoughts are often with you because much of our consolation is from sweet memories' I sat

(29a) These two results (Figs 179 and 179B) are highly evidential as regards the use of the expression "sweet memories". These words formed part of a prayer which I had made in thanksgiving at a Christmas dinner of 1925 at the home of one of my sons, and again in June, 1926, at a birthday dinner in the home of another son. Of course, I had my wife in mind when using these words and equally so when sitting for psychic results of any sort.

This correspondence is, to me, most significant. I had hoped that there might even turn out to be some parallelism between the penmanship on these plates and that of my deceased wife, but I am apparently unable to get any adequate assurance that this is the case.

[For a similar emergence of an appropriate phrase stored away in the memory of the experimenter, see footnote p 151.]



Fig. 179C

of remaining plates in my pocket; and we held the plates in their wrappings between our hands, as it was usual for us to hold the unbroken packages.

(29b) August 24th brought forth the result illustrated (Fig. 179C) showing lilies of the valley in skotographic form. The usual conditions were here maintained, except that the following also took place. While Mr Hope and I were in the dark-room illuminated by the red light, I took three of the plates out of the package and marked them, holding the rest of the package in my left hand. Then I put one of the marked plates carrying my own name, in a black envelope, another carrying the marking 'Mrs. B.' in another black envelope, and a third, on which I had written Mr Hope's name as identification mark, I wrapped up in brown paper. We then returned to the séance room, I carrying the plates in their wrappings in my hand, and the package

Mrs Buxton then suggested that we determine one thing that we wanted to appear on these plates, and asked me what particularly I would like to get. I told her the name 'Lillie' (my deceased wife's name) She replied that we might suggest to the unseen friends that, if they could not write the name as asked for, they might draw lilies or other flowers. We agreed on all this, and made the request very earnestly. We then (Mr Hope and I) returned again to the dark-room, and I myself developed the plates without assistance from Mr. Hope. Proponents of the spirit hypothesis will doubtless find it significant to learn that my wife was an oil painter of sufficient distinction to win several prizes, and that I have in my possession oil paintings by her of flowers. Those who hold against the spirit hypothesis but find it possible still to accept results of this character as genuine will perhaps be impressed with this conspicuous success following an experiment in which the sitter was honestly and sincerely sympathetic and co-operative with the mediums, without being at the same time at all blind to the procedures necessary to establish validity of the phenomena.



Fig 179D

Fig 179E

Fig 179F

(29c) August 31st brought us the three plates (Figs 179D, E, and F). Fig. No. 179D shows the letters 'L.G.' very indistinctly. They appeared on the first plate in the package, Fig 179E shows these letters more plainly, they appeared on the third plate; the one showing them very distinctly (Fig. 179F) appeared on the fourth plate. I got these skotographs at 6 p.m. in the afternoon of Tuesday, August 31st. Sunday night and Monday morning, and Monday night and Tuesday morning, I had, audibly, in my room, called my deceased wife's attention to the fact that we would sit on Tuesday afternoon for the last skotograph, and I had asked her for the letters 'L.G.'—the 'L' being the first letter of her name, and the 'G' the first letter of mine.

I had to wait at the drug store for the plates to arrive from Liverpool. I saw the truck bearing the name of Liverpool drive up to the store and a box taken out and brought into the store and opened, and saw the clerk take out of the box a package of plates and hand it to me. That was the package of plates which we used on August 31st in getting the letters 'L.G.'

At the sitting on Tuesday afternoon, August 31st, while Mr. Hope and Mrs. Buxton and I were holding the unbroken package of six plates between our hands and going through the usual formula of prayer and hymns, Mr. Hope asked what I wanted to get on the skotographs on these plates. I replied that I wanted the letters 'L.G.' Mr. Hope and I then immediately went into the dark-room, I carrying the unbroken package, and we turned on the red

light. I then took out two plates and laid them on their clear sides on the shelf on which the red light rested, about three inches in front of the red light, and marked them as shown in the reproductions, holding the package containing the remaining four plates in my left hand between my thumb and fingers. I then put the two marked plates in a dish, observing carefully that there was nothing in the dish, and that the chemical sides of the plates were above and not under the plates. I then put in my pocket the package of the four remaining plates and held the dish while Mr Hope poured the developing solution into it. I then proceeded to develop the two plates and saw the skotograph forming on the first of them (*Fig 179D*). After that plate was developed I held it up to the light and saw that the marks were just as shown in the reproduction herewith.

Mr Hope and I then went back to the dark-room and in the same way I took the other plates out of the package, one by one, and marked them, one by one, holding the package of remaining plates in my left hand, while I put marks on the plates. When I had marked all the four plates I put them in three dishes, two in one dish and one each in a smaller dish, observing carefully that nothing was in either of the dishes, and keeping the chemical side up with all the plates.

As I developed the plates after Mr Hope had poured the solution on, I saw, forming on the third plate, the skotograph shown in *Fig 179E*; and I saw, forming on the fourth plate very distinctly, the skotograph of *Fig 179F*. I then went out and held the two plates (third and fourth) up to the light and saw clearly these same skotographs that appear in the Figures.

It will be observed that the unseen entities progressed in writing the letters 'L G'. Each succeeding result was an improvement on the preceding, and the last, the fourth plate, was much the best and clearest.

**(29d)** Mr Hope did not touch any of the plates from first to last, nor did Mrs Buxton. Only I touched them. There was certainly nothing in the dishes. Mr Hope had no possible time or chance, after I said that I wanted 'L G.' to write these letters and plant them in any way in the dishes. He did not get out of my sight until after the plates had been developed.

I had some correspondence with Sir Oliver Lodge concerning these skotographs, revolving mainly around the philosophy of the situation in which I had told the mediums what I hoped to get on my plates. Sir Oliver wrote me

"... though it seems a pity you had to tell Mr. Hope of what you had privately requested your wife to produce on the plate if she could. No doubt the letters are there, but it would have seemed more striking if you could have testified to Mr Hope's ignorance of what it was that you expected or hoped for. It is difficult to see why his knowledge was important or effective [this, of course, is more notably the case under the spirit hypothesis, which Sir Oliver supports, as do I myself, than it is under any of the alternatives to which the French school of psychical research inclines, though it may be that the result would not have been obtained without that knowledge. It will be noted that under the anti-spiritistic theory, one must specifically deny Mr Hope's possession of a metagnomic faculty sufficient to determine, without being told, what it was that I sought].

"The laws of the phenomena seem to be very puzzling and unknown; and I congratulate you on being able to obtain at any rate some positive results under conditions which, to a large extent, are laid down by yourself."

I went to Crewe carrying with me two packages of plates from London. Before going to Mr Hope I went to the drug store in Crewe from which I got the plates in August, and had the clerk who had always waited on me set aside for me two packages of plates. I then went to Mr Hope and told him that I was asking my wife for some special thing, but gave him no further information.

On October 13th we got a skotograph of lilies of the valley, which some have thought were intended to show the letter 'L' when held one way and 'T' when held another way.

On October 14th we got skotographs on two plates, of hazy patches, in one of which, however, a face is distinctly visible

I had now used up all the plates which I had brought from London and still had not got 'L T B' which I was silently wishing for. I then went to the drug store and called for the young lady clerk who had waited on me and had her bring to me the two packages of plates which she had set aside for me. I told her I was not yet ready for those two packages but had her give me another package. I then went to Mr Hope and had a sitting at 11-30 a.m. on October 15th, on two plates skotographs appeared containing cloudy marks and one face.

(29e) I still had not got the letters 'L T B' and was to have but one more sitting—at 3 30 p.m. the same day, October 15th. I then went to the drug store and called for the young lady and had her bring me the two packages of plates which she had set aside for me and had her say that they were certainly the same packages which she had set aside for me. I then told her that I did not want either of those packages of plates, and had her give me another package. I then went to Mr Hope and told him that it was evident that I could not get what I was asking my wife for without the concentration of our three minds—his, Mrs Buxton's and mine—and in order to get that concentration I would now tell him what I was asking for, viz the letters 'L T B'. He suggested that I state on which plate of the six in the package I wished these letters to appear; I chose the first plate in response to this, and so stated. He suggested then that I number the plates as I picked them out of the package and add the number to my other markings. This I did. We then proceeded in the usual fashion with the sitting and development. We got two skotographs, one showing the number 3 plate marking, carries in addition to this only a circular patch, the other shows my number 1 plate mark, and in addition the letters 'L T B' written twice, one of the writings being mirror writing, each on a circular cloudy white patch, half an inch in diameter. The 'T' and 'B' are both very much like my wife's handwriting.

I cannot insist too vigorously upon the certainly genuine character of the present results, I insist that adverse criticism be based upon a definite showing of how my results and my conditions of sitting may be fitted into a picture of fraud. And until it is made, I shall insist upon due respect for the presumptive validity of the phenomena herein described."

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(29f) Professor T. FUKURAI of Japan, is another careful investigator of Mr Hope with ten years' experience of similar research in his own country (see his book *Clairvoyance and Thoughtography*, \* pp 236-244) \* Rider & Co, London.

Professor Fukurai (in 1928), accompanied by a Japanese friend, took all the precautions which his great experience dictated. He obtained Extra faces, a sentence in French and, what he particularly desired, skotographs on two plates in one packet of plates, which skotographs make one complete picture when the plates are placed edge to edge (a more definite picture would have been welcome; but the two portions do fit together). An illustration of these marks is contained in the professor's work. A remarkable experiment well worth repeating.

In his valuable work Prof. Fukurai reports his obtaining over thirty skotographs in his own country with Japanese mediums, employing several for the purpose.



## CHAPTER VII.

### *H & F or Hands and Feet Experiments.*

The illustrations or results are natural size unless otherwise stated

In this chapter I deal with marks which appeared on materials other than photographic plates, when placed in the neighbourhood of Mrs. Deane's hands and body

At first the idea in my mind was to detect something in the nature of radiation emanating from Mrs Deane's hands, although the freak markings on the photographic plates do not suggest radiation

The results of the H & F experiments do not suggest radiation either. The photo-plate freaks appear to me to be due to the action of some chemical, and the H & F results are certainly due to the action of some applied substance

Many readers will conclude that Mrs Deane applied the various materials in a perfectly natural manner, undetected by me. I can assure such readers they are in error, and if they will have the patience to peruse the whole H & F chapter, they will find much therein to cause them to alter their opinion.

The substances used were plain paper, ferroproussiate paper (architect's blue printing paper), pigmented tissue (bichromated gelatine), frosted glass (focussing screens), and a few other materials \*

The effects of Mrs Deane's hands (?) upon photographic plates, as recorded in previous pages of this book, naturally led me to make experiments on light-sensitive prussiate paper, the results therewith carried me on to the other materials.

As will be seen in my reports, brown marks appeared upon the ferroproussiate paper, and indeed upon all the materials used by me I conclude from this that the nature of the material used by me in my experiments did not influence the results When I used Autotype pigmented tissue, where the gelatine was rendered insoluble, it was also coloured brown Sir. A. Conan Doyle found a large brown mark (distinctly brown) on one of his Deane plates at the Stead Bureau I read in a copy of *Light* that direct writing obtained recently in Italy was of a brown colour

(30) The substance most likely to produce on plain paper marks of colours similar to those obtained in my experiments, varying from very light yellowish brown to dark brown with pink shades, many becoming very dark through oxidation (probably), is a solution of Amidol in water Oxidation of a practically invisible stain made with a freshly-made Amidol solution in water would account for the latent effects Against the supposition that Amidol was always used (if ever) is the fact that the many marks found on ferroproussiate paper were light brown turning dark, whereas a solution of Amidol produces nearly black marks on ferroproussiate paper, quite different from those appearing at the sittings. It is questionable therefore whether the brown marks were produced with Amidol

I may say that I regard these H & F experiments as the most important part of my work, as they leave my own reliability for the sole front of attack against the proofs of telepathy, telekinesis and apports which I adduce.

\* The results obtained are practically what is known as "Direct writing" of which innumerable instances are recorded in psychic literature I will mention just three excellent witnesses of widely different dates who recorded their own experiments, viz Alfred Russel Wallace in his *Miracles and Modern Spiritualism*, 1875, p 131, Hamlin Garland in his *Forty Years of Psychic Research*, 1936, pp 253 to 254 and 382, and Guldenstubbé in the Appendix to this book, pp 363 to 370, and at foot of p 7 Prof Lombroso's evidence.

I cannot prevent people questioning it, but in the coming years, when similar phenomena have been observed *quantum satis*, my reports will be recognised as veridical. My experiments can easily be repeated with other mediums.

In all humility I adapt to my own case the words of Professor Richet: "I put up a desperate defence before being convinced of the reality of objective metapsychic phenomena. How can we ask of every man this long and prolonged patience? This is why I have no sympathy for commissions of inquiry. Besides, science advances always by the work of the isolated individual."

As I say, these phenomena are not unprecedented; somewhat similar and much more startling results are to be found recorded throughout psychic literature. Professor Richet himself gives an account of Eusapia Paladino writing in chalk on plain paper while her hand contained no chalk (*page 7*). As far as I know, however, no such systematic investigation of phenomena of this kind has been undertaken under conditions so favourable to eliciting the truth.

In order not to weary the reader by constant repetition in the reports of my many sittings with Mrs Deane, I will give here, once for all, an account of the methods pursued by me, and the conditions of these particular experiments, which holds good throughout; any modifications will be stated.

(30a) The experiments took place in the small dark-room shown on the ground plan (*page 106*) of the main room. I had had it constructed at my factory and fixed in the séance room by one of my workmen, with my assistance.

The internal measurements of the dark-room are 3-ft. deep, 4-ft. 4-in. wide, 6-ft 6-in. high. The position of the ruby glass window was as shown in the plan on the side of the closet which was *vis-à-vis* Mrs Deane. This ruby window faced obliquely the large window of the main room.

The light from the ruby window and the conditions of the experiments were such that I was certain I should have seen any trickery. It is not a question of one or two experiments, but of six hundred; on several occasions Mrs D obtained on paper and on glass, letters and words which I thought of but never uttered, trickery is effectively ruled out by this alone. See also Madame Noels' experiments (268) *page 281*.

To overcome the bad light of dark, foggy days I made use at the sitting of March 17th, 1925, and at all subsequent sittings, of a red electric torch. I did not confine the use of it to dark days, but had it hanging round my neck, or in my hand at all times.

Mrs Deane sat on a four-legged wooden stool, 18-in. high, 14½-in. from back to front, and 11-in. wide. She generally leant her back against the side of the dark-room opposite the ruby window.

There were three plain deal shelves, ¾-in. thick, fixed against the wall on Mrs Deane's left as she sat. The bottom shelf was 17½-in. from the ground; it was 9-in. wide; the next was 17-in. above the lowest, and 12½-in. wide; the top one was 17½-in. above the second and 9-in. wide. The door was bolted to exclude all daylight, except that which came through the red window.

During each experiment I stood quite close facing Mrs. Deane, and was free to bend down, or to crouch down to make any observations I desired.

I arrived, as a rule, at 10-30 a.m., and we started at 10-45 and concluded about 12-30 (two hours).

Mrs. Deane was generally employed in the yard with her dogs, or in the kitchen when I knocked, and I frequently preceded her to the studio; in any case, it was my constant practice to examine the interior of the dark-room, floor, shelves, etc., for anything of a suspicious nature.

On every occasion I brought all the material and apparatus to be used for experiments with me, and took them all away with me, with the exception of the large footboard on which I was in the habit of affixing pieces of clean paper

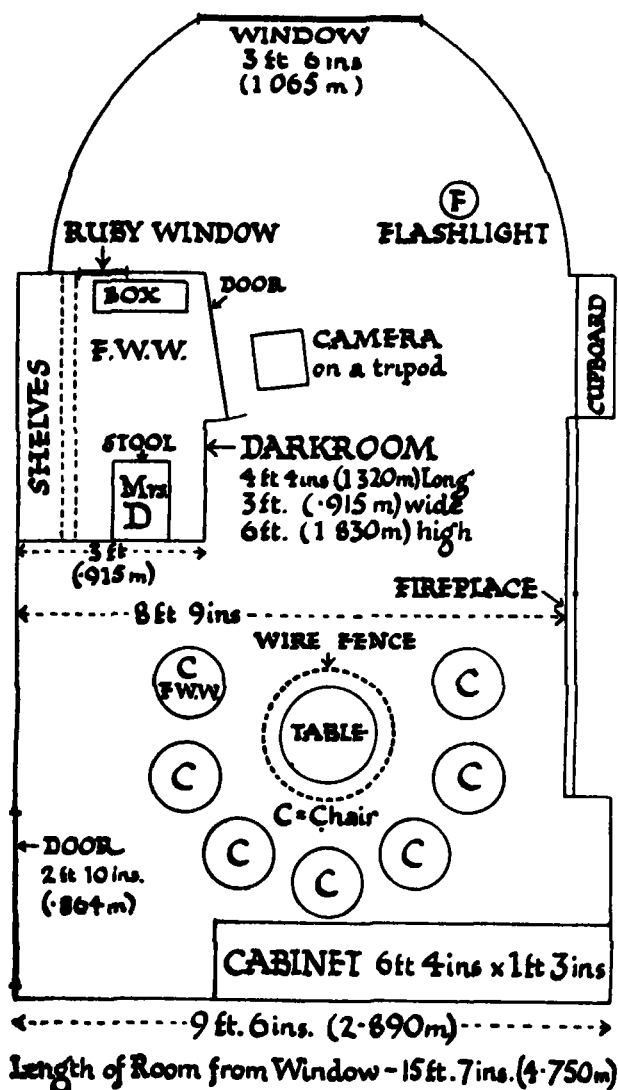


Fig 180

Ground-plan of séance room

by means of drawing pins I examined this board always with care. In addition I brought on each occasion a clean duster with which to wipe Mrs. Deane's hands. I always looked over her hands and nails carefully and wiped them several times during the course of the day's experiments. As my aim was absolute proof, it is natural I took every care I could devise.

The medium generally sang something now and again, I at times joined in.

She gave me two hours of her time to carry out what experiments I desired. I had absolute control of all the conditions. The initiation of the experiments rested with me absolutely. The nature of the things to be done at any one sitting was quite unknown to Mrs. Deane until I put the materials into position.

The first few experiments are uninteresting and unimportant. They are recorded to give the reader a view of my methods, and how I was led from one thing to another, and how the results increased in importance, and to enable him to realise that by the multitude of experiments under similar conditions I was training myself, and ever increasing my powers of observation for the particular phenomena.

In the face of the great number of these experiments, I must, indeed, have been very blind and dull-witted to have been deceived all the time; besides, there are many results which could not have been produced by any trickery.

A few of these Hand and Foot experiments were of a standard character, and were made by me in a similar way on many occasions. In order not to weary the reader by repetitions, I give here short particulars of these standard experiments. Where there were variations in the experiments I shall give them. Each experiment lasted, as a rule, fifteen minutes.

**(30b) Standard Cartridge Paper Experiments**—This consisted in Mrs. Deane holding, pressed between her open hands, paper variously treated, measuring 16-in  $\times$  5-in folded in half to 8-in  $\times$  5-in, as a rule two sheets, making eight pages.

**(31) Standard Wax-Paper Experiments**—I cut a large sheet of clean wax-paper, which I took from the stock of paper at my warehouse, into sixteen pieces, each measuring 7 $\frac{1}{2}$ -in  $\times$  5-in. I pinned them together by means of a large pin at one corner and Mrs. Deane held the packet of sixteen sheets pressed between her open hands for fifteen minutes.

**(32) Standard Starched Glass Experiments**—Mrs. Deane held between her open hands a piece of glass, half-plate size, on one surface of which was spread a paste of starch either plain or containing iodide of potassium. The clear side of the glass lay on Mrs. Deane's left hand while she held her right hand open an inch or so above it.

**(33) Standard Focussing Screens (ground glass) Experiments**—Mrs. Deane held, pressed between her open hands, a pair of half-plate size focussing screens, ground surfaces outside, free from any material, just the glass.

**(34) Standard Hand-Stocks No. 1 (with arches in easel) Experiments**—In these experiments Mrs. Deane's hands were imprisoned by means of the arches in the easel of a structure which I call "hand-stocks," see illustration (Fig. 180A). While the medium's hands were so confined, I placed various kinds of paper or glass under her open hands and also on the easel, which has a ledge to support such material. Later I added a catch or pawl (c) to act as a further obstruction to any withdrawal of Mrs. Deane's hands; an impossibility at any time without my knowledge.

When I commenced using the hand-stocks, I had already introduced the use of an electric torch as an addition to the ruby light from the window.

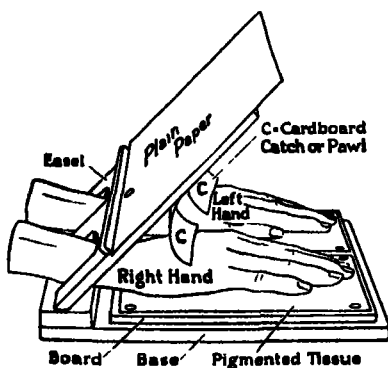


Fig 180A

**(35) Standard Tape Hand-Stocks Experiments.**—In these experiments I made use of a hand-stocks rather different from that just described. The characteristic features of it are seen in the illustration (*Fig. 181*). Mrs. Deane's wrists were

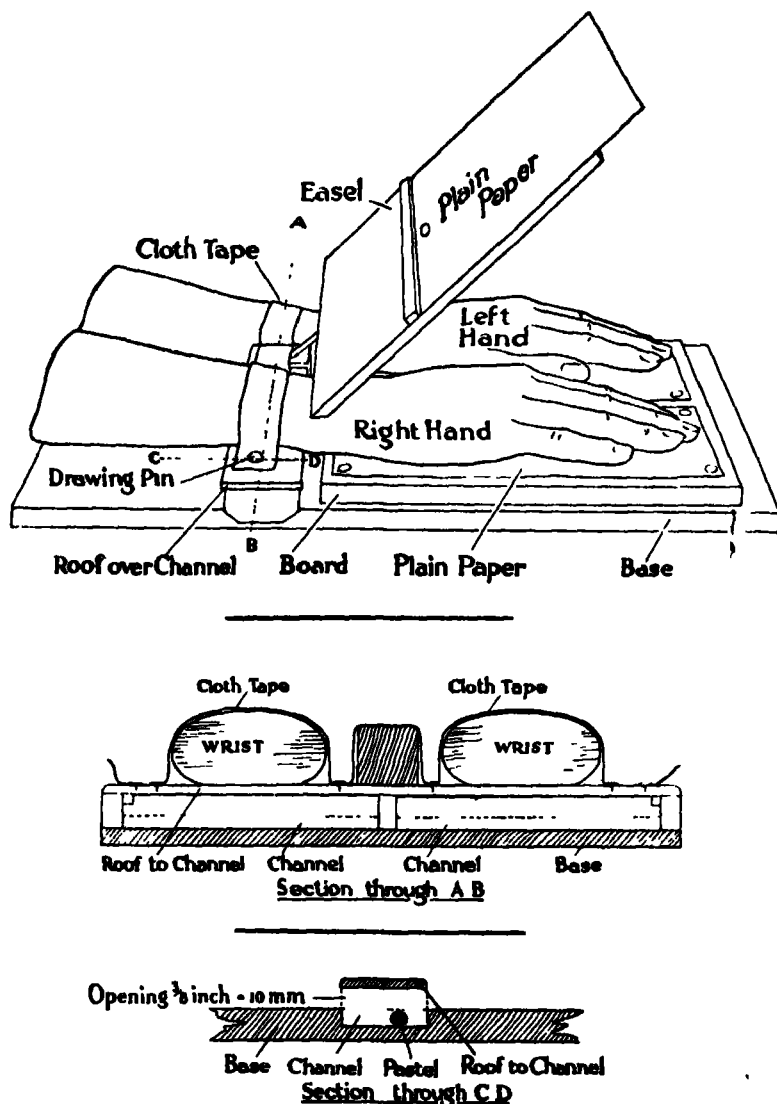


Fig 181

imprisoned by means of a strong tape 1-in. wide pinned down-as shown. The wrists rested on what may be called a bridge, beneath which was a channel with upright sides forming angles of 90 degrees with the bottom of the channel ; the depth of the channel is  $\frac{3}{8}$ -in. ; the open space below the bridge or roof of the channel is  $\frac{1}{8}$ -in ; just sufficient to allow of the insertion of a piece of pencil or coloured chalk. The channel is divided into two sections, one under the right,

the other under the left wrist Into each of these two channels I inserted a piece of lead pencil or a coloured chalk, chosen by me from a box of twelve colours, after Mrs Deane's hands had been taped down by me. After taping down Mrs Deane's wrists, I wiped her hands with my own duster, and rubbed them on a piece of clean paper Then I placed under each of Mrs Deane's open hands the paper or glass to be experimented with I also put on the easel a piece of paper, or a photographic plate, as I pleased Often marks have appeared upon the papers under her hands and on the paper on the easel, in chalk of a colour of one or other of the chalks chosen by me and inserted by me in the channels It is most difficult in the daylight with a thin little finger, with the hands free, to abstract a chalk from the channel, and when the board with the papers pinned on it is under Mrs. Deane's hands, it is out of the question that she could obtain possession of one of the two chalks (colours chosen by me out of a dozen) without my observing her movements.

The light from the ruby window was supplemented by a red electric torch I held in my hand and made use of frequently, always at the least sound.

The facts recorded in my following reports are so exceptional, that I must point out again the impossibility of fraud under the conditions There is no escape from admitting that the results were supernormally produced

**(36) Standard Double-Frame Experiments**—The piece of apparatus used in these experiments consisted of two wooden frames fastened together by means

of pieces of cork glued on at the corners The dimensions and general arrangements are seen in the illustration (*Fig. 182*) The frames are  $\frac{3}{8}$ -in apart to allow of the insertion of a piece of pencil or chalk The internal edge of the frame is vertical, forming an angle of 90 degrees with the cardboard pinned on each, so that the pencil cannot roll out unless the frames are held vertical. Into each frame a piece of cardboard is inserted from without and held down by drawing pins The double-frame was placed between Mrs. Deane's hands after her hands were examined and wiped on my own clean duster brought with me. Her two hands were then taped down securely by means of tapes as shown She was seated on her stool, with my large black

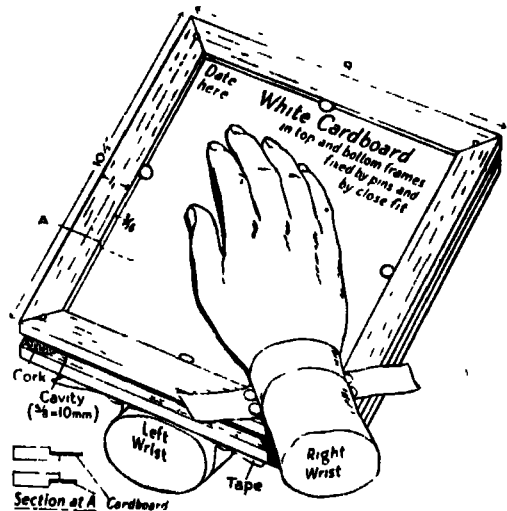


Fig 182

cloth over her lap reaching down to the floor, and held the frames as described for fifteen minutes After her wrists were taped down I inserted a piece of coloured chalk (chosen by me out of twelve colours) or a piece of pencil, between the frames I stood opposite her watching and had the red light from the ruby window and a red torch in my hand, which I used frequently. I am very keen of hearing It must be agreed that under these conditions it was impossible for Mrs. Deane to write in large letters on the outside of the cards without my detecting her, and still more impossible for her to put any design on an inner surface of the two pieces of cardboard, and yet a design appeared there (see page 218).

(37) *Sooted-Shutter Experiments*—This is a large wooden structure, which I fixed on the lowest shelf in the dark-room, from which it extended about 14-in.

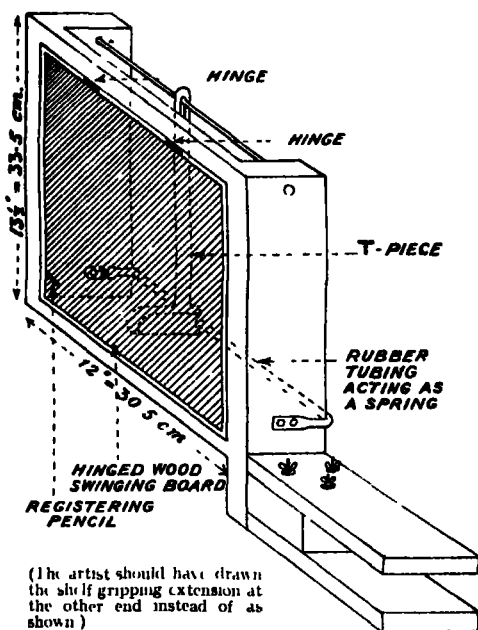


Fig 183

into the room, and when in position was just in front of Mrs Deane's knees, 1-in above the top of the knees. The main feature of this apparatus is a piece of wood, 12-in  $\times$  10-in,  $\frac{1}{4}$ -in. thick, hanging by two hinges from a fixed cross-bar. This I call the shutter. There is an upright board at either side, extending 6-in backwards. The shutter hangs vertically and faces Mrs Deane. At the back of it, but loose from it, is a swinging bar of wood at the lower end of which is a cross-bar. The whole of this is referred to in the diagram as the "T-piece". One end of this "T-piece" just touches the back of the wooden plate or shutter, the other end of this cross-piece is grooved. Into this groove fits a piece of india-rubber tubing stretched from side to side and attached to the two side pieces or "jamb". The

result of this device is that when the wooden shutter is pressed away from Mrs Deane it very quickly meets with the resistance of the rubber tubing, and the more it is pressed in the greater the resistance. In the wooden shutter, at one side, a hole has been made, parallel with its surface. This hole takes a pencil with a coiled spring behind it, the tension of which is just sufficient to press the pencil against the right-hand "jamb," on to which a piece of clean paper is fixed for each experiment. By this means I obtained a pencil marking

showing me the greatest distance the shutter had been pushed in. On the front surface of the shutter I fixed, by means of drawing pins, a piece of sooted cardboard, so that anything touching the surface to push it, would leave a mark. When this apparatus is used Mrs Deane's hands are imprisoned in the stocks.



Fig. 184

(38) *Head-paper Experiments*—This consisted in my tying round Mrs Deane's head a piece of cartridge paper 20-in long and 7-in. wide, folded over 1-in along its length to allow of the insertion of a piece of string for tying on (Fig 184).

(39) *Breast-paper Experiments*—For this experiment Mrs Deane inserted under her blouse, against the skin of her breast, a piece of paper about 9-in. long and 6-in. high. Mrs. Deane had some trouble in placing this flat, and in removing it at the end of the sitting. Both operations were always executed in my presence.

It was certainly impossible to remove the paper during the sitting without my knowledge, or to write upon it *in situ*.

(40) *Hand-stocks Photographic Plate Experiments*.—While Mrs Deane's hands were imprisoned in the tape-stocks, I often placed under each of her hands a half-plate photographic plate. I also often placed one or a pair of sensitive quarter-plates on the easel. The result of these photographic plates experiments are recorded in *chapter IV*.

(41) *Foot-paper Experiments*—I placed a piece of paper, plain, or treated in some way, measuring 18-in long and 10-in wide, under Mrs Deane's feet, which were nude, stockinged or booted, as will be specified in each day's report.

I will now proceed with the detailed reports of some of the sittings I held with Mrs Deane for these H & F effects, giving the reports chronologically. A great many experiments yielding only brown spots are omitted.

All illustrations of results are of natural (original) size, unless otherwise stated

**July 14th, 1924.**—To-day I commenced using other material than photographic plates. My first experiments in this direction, conducted in the photographic cabinet described in the introduction to this chapter, were made with ferroproussiate paper, as this is sensitive to light. I placed a piece of moistened ferroproussiate paper\* on a piece of glass, quarter-plate size, and placed that on a kind of miniature iron shovel. Mrs Deane held the handle of this in her left hand, and the handle of a similar iron instrument with teeth cut in it over the paper (*Fig. 185*). After waiting a minute or two, I opened the



*Fig. 185*

door and examined the paper in daylight. There were brown stains upon it, but not in a position corresponding with the points of the prongs. We repeated the experiment with another piece of ferroproussiate paper. This time we obtained a lot of little circles reminiscent of some of those which appear at times on photographic plates acted upon by the presence of Mrs. Deane's hands. We tried the experiment a third time, but on this occasion we obtained nothing.

**July 21st, 1924.**—I had constructed a piece of apparatus in wood to hold the two iron instruments, illustrated above (*Fig. 185*) so that one should be held rigidly above the other  $\frac{1}{2}$ -in apart. The wooden apparatus was of such a size that a piece of glass, quarter-plate size, could be inserted on to the lower iron. I put a piece of cardboard to close up that side of the wooden holder which was nearest Mrs Deane and inserted my plates from the other side, the side away from her.

In experiments with this apparatus Mrs Deane held the two handles of the iron instruments. I put a piece of moistened ferroproussiate paper on a piece of clear glass, quarter-plate size, and placed that on the iron surface. She held the two iron handles for five minutes, while I stood over her. On my removing the glass with the paper from the apparatus, it was seen to be covered on the side near Mrs. Deane with a lot of red spots in shape similar to those mentioned before. I placed the paper, still on the glass, into a basin of water, the spots changed to a grey colour and later became dark blue, and the water acquired a red tinge. The spot on the paper furthest from Mrs. Deane retained a reddish colour.

\* See p 281 (268).



I may repeat that Mrs. Deane never knew what experiments I was going to make, nor the material I was likely to work with.

**July 24th, 1924.**—The piece of wooden apparatus, mentioned before, has top and bottom boards about  $\frac{1}{4}$ -in. in thickness. On the top piece I

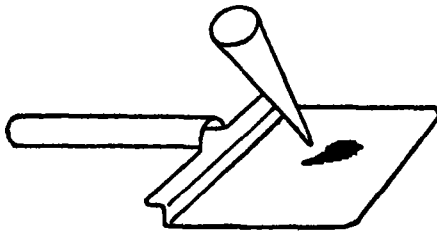


Fig 186

had a further piece of wood fixed, and through this and the piece of wood to which it was nailed I made a conical hole into which I fixed a funnel-shaped piece of iron with a  $\frac{1}{4}$ -in hole at the point. When in position it was about  $\frac{1}{4}$ -in over the centre of the iron plate below (Fig 186). Mrs. Deane held the handle of the left iron in her left hand, and the cone in her right hand. I placed a clear quarter-plate of glass with a piece of moistened ferro-

prussiate paper upon it in the apparatus. After a time a very dark mark appeared upon it. I put the paper into the water, the mark was dark brown with blue shading when dry. I then dipped a third piece of ferroprussiate paper in water, and, while wet, placed it on a quarter-plate clear glass and placed the glass on Mrs. Deane's left hand, paper upwards, and Mrs. Deane placed her right hand over it without touching it. Soon a whitish oval appeared like a garland (Fig 187), changing to brown. The colour penetrated through to the back, as was also the case with the previous mark.



Fig 187

**July 28th, 1924.**—The fact of the ferroprussiate paper being bleached brought to my mind peroxide of hydrogen, although, of course, this would not bleach ferroprussiate. It occurred to me, therefore, to try whether Mrs. Deane's hands would have any effect upon starch paste containing iodide of potassium, which would be stained blue by peroxide. I made a starch paste containing 5% of iodide of potassium and spread a little of this on a piece of filter paper placed on a piece of glass. I placed the glass on Mrs. Deane's left hand, and she held her right hand over the paste without touching it, the fingers directed outwards, just above the paper. This was done in the daylight; nothing happened. I then seated Mrs. Deane on a chair in the dark-room and we repeated the experiment. Some brownish spots appeared on the paper, quite twenty in number, also reminiscent of those ovals before mentioned. The spots were brownish blue. In water they became light brown and remained after much washing. Mrs. Deane knew nothing about the iodide being in the starch, nor what I was trying for. The brown stain was not affected by hypo. The iodide produces in time by itself brown stains in the starch paste. These iodide brown stains are removed by the hypo; whereas Mrs. Deane's brown marks are not so removed.

**July 31st, 1924.**—I find that soapy hands produce white marks on ferroprussiate paper. I tried the effect of Mrs. Deane's hands on ferroprussiate paper, damped, held between the two hands without glass, the hands pressed direct on to the paper. Her fingers produced white marks in some cases, and

with a further two such pieces of paper there were a lot of brown spots. One of her finger tips produced a lot of deep blood-red spots on another piece of such paper. These spots did not wash out. She had washed and dried her hands before this experiment.

I tried a similar experiment with one of my lady clerks, but no such marks were produced.

**August 6th, 1924.**—Experiments with starch paste, result nil. Mrs. Deane had washed her hands with soap and water before we commenced experiments to-day, and then rinsed her hands in cold running water in my sight, and wiped her hands on the clean duster I had brought with me. After each experiment this rinsing and wiping took place. We went into the dark-room. I dipped a piece of ferroprussiate paper in plain water and placed the paper (damped) on Mrs. Deane's left hand, white side down, and Mrs. Deane held her right hand over it for some minutes while we chatted; I kept my eyes on her hands. After five minutes I concluded the experiment and we removed the paper upon which were a quantity of deep brown marks (*Fig. 188*).



*Fig. 188*

The result of this experiment was, I considered, very encouraging. The conditions under which it was made were perfectly satisfactory, and the result, in my view, is highly interesting and evidential.

(42) *Comment.* There appears to be a duplication of a pair of marks, a pair of shadowgraphs, as it were. I call the "A" mark a "Queen Mary" and the "B" mark a "Dog's Head." I can imagine similar pictures produced by shadows. If one made a cardboard "cut-out" of the bust and the head and toque of an illustration of "Queen Mary" and held it

not quite square between a point of light and a white ground, one might obtain such an irregular imperfect outline as *Fig. A1*, and if one brought the same piece of cardboard nearer the point of light with a slightly different slope, one would get the *Fig. A2*. It must be remembered the paper has been washed and the marks blurred in the process.

As regards *Fig. B2*, this strikes me as dimly representing a dog's head. In this case the cardboard figure of the dog's head was, supposedly, held more correctly than in *Fig. B1*, therefore the dog's head comes out more clearly defined in *B2* than in *B1*. Two or three of the other marks suggest imperfect shadowgraphs of faces.

I would add that when I washed this ferroprussiate paper, which has the deep brown marks upon it, the washing water became quite pink, as on a previous occasion. I made further experiments to-day of a similar character without any definite result.

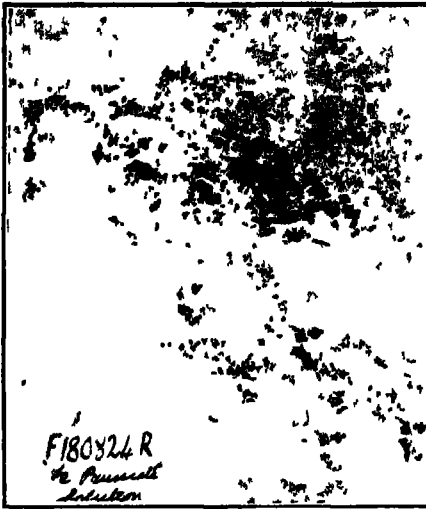


Fig 189

being above a piece of prussiate paper placed on the board. The result was some scattered and agglomerated brown spots, chiefly from the right foot, the feet are not outlined (Fig 189  $\times \frac{1}{2}$  linear).

At the same time Mrs Deane held a piece of ferroprussiate paper folded sensitive side outwards and fixed in a cardboard frame. I had dampened the paper at the back. On one half of the paper on her right hand there came a lot of fine spots of a deep brown colour, chiefly from the wrist end of the hand (Fig 190). On the paper on

**August 18th, 1924.**—I covered a plate of clear glass, half-plate size, with starch paste with 5% iodide of potassium. Mrs Deane held the plate in her left hand, the starched surface upwards, and her right hand over it for some ten minutes. On examination nothing characteristic, only the slightest brown speck. On Wednesday I found it had developed brown marks. These brown spots were not affected by hypo.

I placed under Mrs Deane's feet a board with a 2-in ledge. Mrs Deane took off her boots and stockings and rested her heels upon the 2-in wide,  $\frac{1}{2}$ -in thick ledge, the soles of her feet



Fig 190

her left hand near the finger tips were many much finer specks. Mrs Deane had washed her hands before the experiment and wiped them on my duster.

I then took a large iron dish. I washed this dish at the tap and soaked some brown paper in it, pouring off the superfluous water. I placed on this brown paper a piece of ferroprussiate paper; Mrs Deane's feet were upon it for about half-an-hour.

**Result** the paper under feet was covered, where the feet had rested, with brown spots and patches. The portion of the paper above the toes had a few brown spots (Fig 191  $\times \frac{1}{4}$  linear).

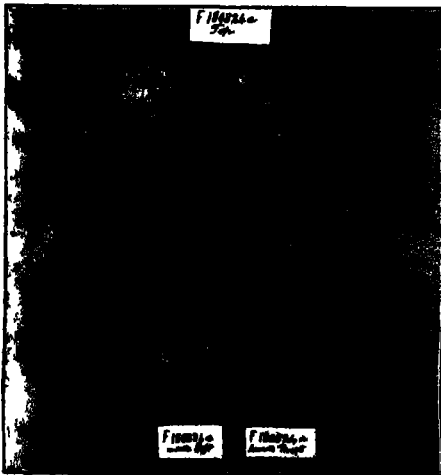


Fig 191

**August 21st, 1924.**—Mrs. Deane washed her feet in plain warm water in the studio in my presence, and wiped them on a clean towel I brought with me. I washed Mrs. Deane's iron tray, which is about 14-in long by 12-in. wide, at the tap. I then poured some hot water into it to warm it, and covered the bottom completely with a piece of doubly folded Kraft brown paper, and poured warm water on it to thoroughly damp it. I poured off the superfluous water. I placed on the brown paper a piece of ferroprussiate paper, rather blue through exposure to light, about 13-in  $\times$  11-in, sensitive side up. On this I placed a larger piece of ferroprussiate paper of a light green colour sensitive side upwards. This was about 4-in longer than the tray. I pressed the papers down so that the topmost sheet was slightly damp. Mrs. Deane sat on a stool in the dark-room, taking care all the time that her feet did not touch the floor, but were resting on my towel. I then put the tray under her feet, removing the towel, and she placed her feet in the tray, so that her feet did not touch one another. The heels were close against one narrow end of the tray. The end of the paper further away from Mrs. Deane was about 3-in longer than her feet. I bent it backwards over her toes. I covered her feet and shins with my black cloth.

The paper under the feet showed no markings at all from the sole of the left foot. I had outlined the feet with a pencil before covering them. Above



Fig. 192



Fig. 193



Fig. 194

brown stains on the paper, I can only conclude that the brown material was apported. This conclusion is borne out by many other experiments reported by me in this book.

the left toes were one or two brown spots. As to the right foot, there was a big brown mark about 3-in wide by 3-in long at the further part of the instep behind the toes. This mark was a deep brown, very dense in the centre part, and shading off towards the edges in fine spots (Fig. 192  $\times \frac{1}{4}$  linear). The ferroprussiate paper, which I had put below the upper one, had a smaller brown mark (Fig. 193). On the brown paper below that is also a brown mark (Fig. 194). The material used had evidently soaked through the two upper papers. The part folded over the backs of the right toes also had a few brown spots.

The portion of the folded brown paper of the first experiment, which was touching the tray, was not marked at all as regards that side of it which was against the iron tray. The stains on the two pieces of ferroprussiate paper penetrated to the under side of the paper.

**(42a) Comment** As I know Mrs. Deane had no opportunity to put these

**(42b) August 25th, 1924.**—Mrs. D. washed her feet in warm water, and wiped them on a towel I had brought with me, also her hands. I had prepared three sheets of cellophane, 9 $\frac{1}{2}$ -in  $\times$  9-in. each, 1/200-in. thick, by leaving them to

soak, on the previous day, in a mixture of citrate of iron and ammonia (green) and ferricyanide of potash, drying them in the air afterwards in the dark, and thus impregnated the cellophane with ferroproussiate of potash

I took a large enamelled iron tray, and washed it at the tap. I placed a piece of Kraft brown paper, folded once, to cover the whole bottom of the tray. On this I placed a piece of prussiate paper, sensitive side up, about 11-in  $\times$  10-in. On that a similar piece in a similar way. On that I placed the three pieces of cellophane, one on top of the other (cellophane is artificial silk in sheet form, practically cellulose). The sheets were somewhat humid. Mrs Deane was sitting in the dark-room with her feet on my overcoat. I took my coat away and slid the dish under her feet, and placed them on the cellophane, so that they were completely on the cellophane, and did not touch the rim of the tray, or one another. I covered the feet with a dark cloth.

Between her hands she held a piece of ferroproussiate paper, folded over a piece of cardboard. The paper was of such a size as to cover the inside of her two hands completely. The paper was quite dry. She sat thus for half an hour in the red-lighted dark-room. I stood beside her and chatted with her.

The result was: as regards the hands, a brown mark on the upper piece under her right hand, just below the middle finger. Her hand was slightly cupped. No brown mark on the lower left hand piece. The mark was a deep brown with a pink shade. It showed skin ridges. The pink shade seemed to come out more in washing the paper.

The feet had produced deep brown marks on the top sheet of cellophane, the brown having a pinkish tinge in parts, with some blue at the edges, as also had the hand marks. The marks were made up of a number of spots, coalescing into a mass in the centre. The second sheet had similar marks corresponding to the marks on the upper sheet, but smaller. The third sheet had the same, but much less. The illustration shows the marked portions of the three sheets under one foot (*Fig 195, page 117*). These large impressions were situated just below the toes. There were one or two brown isolated spots elsewhere. I washed these sheets at my warehouse and the brown spots remained.

**(42b) Comment**—Impossible to explain how this large quantity of liquid, penetrating the two upper sheets, reached its position.

**(43) August 28th, 1924.**—I gave Mrs D a piece of note-paper, 8-in  $\times$  5-in., laid on a piece of cardboard, to hold in her left hand. On the upper surface of the paper was a layer of 10% KI starch paste (moist). She held her right hand  $\frac{1}{2}$ -in over it without touching it. In the position of the palm of her hand appeared a large "S" 2-in long and  $\frac{3}{4}$ -in thick, pale yellow in colour. There was also a pink streak at the side of it about  $\frac{3}{4}$ -in  $\times$   $\frac{1}{2}$ -in with a small yellow oval at one end of it. I took the paper along with me still moist, and next morning I found the "S" enlarged to double its thickness, still yellow, and the yellow penetrated to the back of the paper. Next morning also there were many brown ovals and other brown marks—another case of latent effect (oxidation?) (*Fig. 196, page 118*).

It is apparent that the large "S"-shaped mark is not a mark made with a finger,\* the amount of material required also negates that theory. It will be observed, too, that the left half of the mark and the right half of the mark have a vague identity—reversed.

I need not repeat every time that what I call the dark-room is lit by a ruby window, as for developing photographs, and that I always stand close to Mrs Deane during an experiment. Impossible for Mrs Deane to have put to-day's large marks (illustrated) on the paper without my observing her action.

\*The application of a finger or any instrument would have shown itself on the moist surface of the paste.

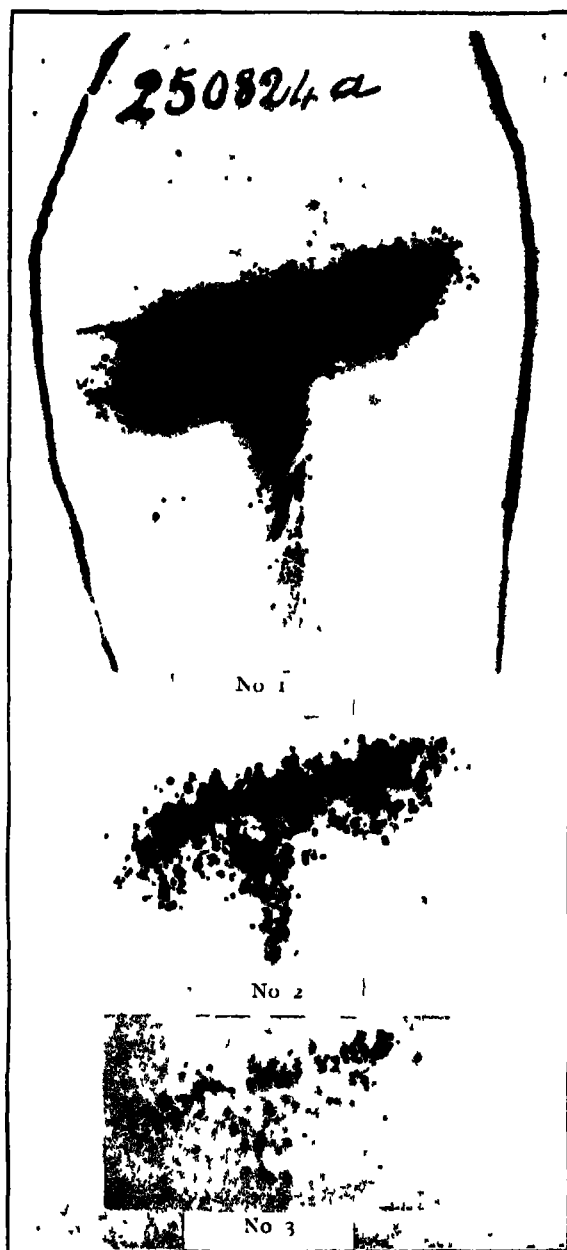


Fig 195

No 1 Top Sheet, No 2 Middle Sheet, No 3 Bottom Sheet



Fig 196

**September 1st, 1924.**—Mrs Deane sat in the duk room during each experiment for ten to fifteen minutes

I placed a piece of brown paper on the floor and two pieces of dry ferro prussiate paper on it under Mrs Deane's naked feet the sensitive side of both papers upwards. I outlined the feet with a pencil. Two large brown marks appeared in the position of the instep. The upper paper of the two alone was marked. The paper was used dry (*Fig 197*  $\times \frac{1}{4}$  linear)

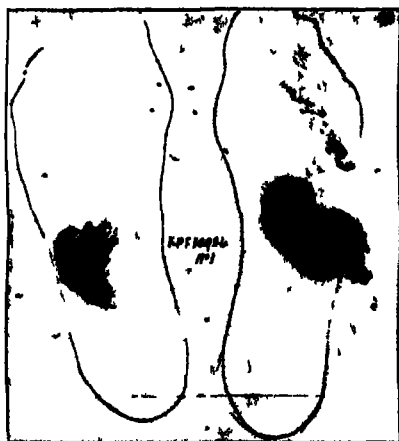


Fig 197

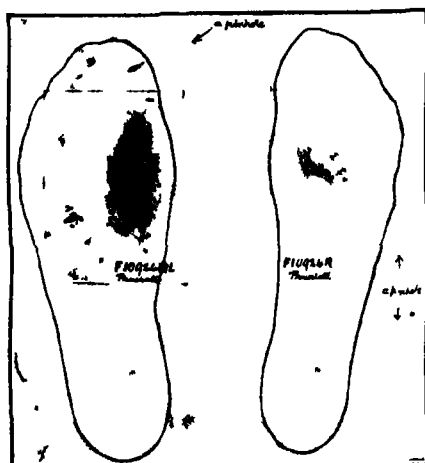


Fig 198

I tried the same experiment with the feet with two pieces of ferroprussiate paper very slightly dampened. The upper one in this case became marked with brown marks, but less extensively than in the first experiment and not in the same places as before (*Fig. 198*  $\times \frac{1}{4}$  linear)

**September 8th, 1924.**—I brought some ferropussiate paper with me and cut a strip about 10-in. wide and 16-in. long. I damped it on the back and folded it so that about 6-in. of it should lie back over the tops of Mrs. Deane's toes. I placed under the horizontal portion 10-in.  $\times$  10-in., another damped piece 10-in.  $\times$  10-in. face upwards. I placed her bare feet on the prussiate paper Mrs. Deane sat thus for forty minutes

(43a) I then prepared a piece of octavo-size writing paper by brushing over it a saturated solution of lead acetate. When dry I placed it in Mrs. Deane's left hand and asked her to hold her right hand over it, all under my observation by the ruby light of the window. When I withdrew it after some ten minutes I took it out of the dark-room and examined it in the light and found in the central part a portion of the paper about  $1\frac{1}{2}$ -in  $\times$   $\frac{5}{8}$ -in, limp, as though the back had touched water. Mrs. Deane's hands were perfectly dry, and I could not account for the appearance of the moisture. I have had during these experiments so many brown marks come on my papers under exacting conditions, that I have no doubt this one is an apport. This portion of the paper turned colour, and on examining the back, I found a darker picture altogether, one portion of a pinkish hue, somewhat shaded, and another portion brown. There is a broad band of small spots (*Fig 199*  $\times$   $1\frac{1}{2}$  linear); showing the ingress of the liquid?



Fig 199



Fig 200

(43b) I gave Mrs. Deane a second piece of paper prepared with the lead acetate. It was dry. Mrs. Deane held her hand over it as before in the dark-room. She said directly "There is a lot coming on this." She also said she touched the paper accidentally with her fingertips. On examination after ten minutes of her so holding it, the paper was found covered all over with a number of roundish spots about  $\frac{1}{8}$ -in. to  $\frac{3}{8}$ -in. in diameter (*Fig 200*). Do some of them suggest profiles? More so in the original

(44) On removing the first set of papers from the feet, I found on the top sheet a large number of very fine dots of a brownish black colour, stretching across the instep of the left foot and the space between the two feet\* and across the instep of the right foot to the border of the paper (*Fig 201, page 120*  $\times$   $\frac{1}{2}$  linear). No definite design. Enlargement of a portion (*Fig 203, page 121*).

The lower piece had nothing on it.

Mrs. Deane remained sitting in the dark-room on her stool, and I placed two more pieces of prussiate paper, one above the other, this time 10-in  $\times$  10-in only, the sensitive side of each upwards.

\*Of course she might have moved her feet.





Fig 201



Fig 202

Mrs. Deane placed her feet on these as before and remained thus for twenty minutes. The result with these papers (I outlined the feet with pencil as before, and at my request she did not move her feet during the experiment) was that the top paper had brownish-black markings extending the whole length of each foot, made up of traverse curved parallel lines, each line containing many small dots (Fig 202  $\times \frac{1}{2}$  linear). The lower paper had a few larger dots which penetrated the paper to the back, where the dots were larger.

(44a) *Comment*—I showed Fig 201 to an eminent physician. After giving a slight glance at it he said "sweat marks." This seems unreasonable in view of the results of my other foot experiments, besides, no one can make such sweat marks by the feet. I think the footmarks are made by the operator with appointed material.

During the holding of the second lead paper between her hands Mrs. Deane stated her hands felt quite hot.

During this sitting Mrs. Deane remarked she felt a touch on the shoulder, and I saw her turn her head when she made the statement.

**September 11th, 1924.**—Mrs Deane took off her boots and stockings and sat on a stool in the dark-room. I put under her feet eight folds of brown paper, and on that three pieces of prussiate paper about 10-in  $\times$  10-in., all face upwards, and on the top of these I put three pieces of thin white paper, on one surface of which I had rubbed by means of cotton wool a saturated solution of acetate of lead. These pieces were 10-in  $\times$  15-in, all face upwards and folded across, so that 5-in were folded back over Mrs. Deane's toes, while she placed her two feet on the other portion. I outlined her feet with a pencil. She sat for over half an hour with her feet motionless on the paper.

(45) While Mrs Deane was still sitting with her feet on the lead paper as described, in the dark-room, I removed a lead paper from her hands and made, without warning to Mrs Deane, a new experiment. I put on her lap a board about 10-in.  $\times$  10-in with one ledge at the back and one ledge at the front and having (placed side by side) two pieces of Autotype Co's sensitised carbon tissue (sometimes called Autotype or pigmented tissue, or bichromated gelatinized paper. The gelatine becomes insoluble by the action of light, and by the action of some chemicals) ivory black half-plate size on the board between



Fig. 203

Enlargement of small portion of Freak marks under feet (*Fig 201*), showing marks mentioned in *par (44) page 119* I have other enlargements not illustrated here Can anything be made of these marks? Are they splashes only?

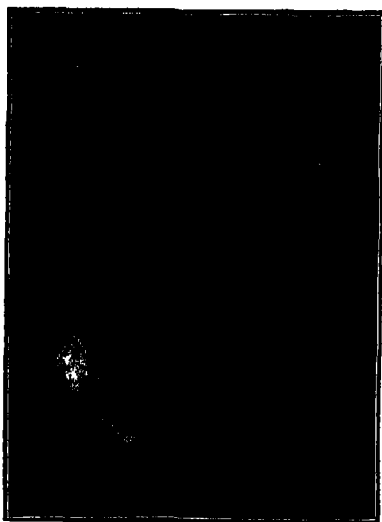


Fig. 205

the two ledges. Mrs Deane rested her wrist on the one ledge and her fingertips on the other. I remained in the dark-room with her, facing the board. Mrs Deane had never heard of the carbon tissue process. I bought the carbon tissue of the Autotype Company and opened the packet in the dark-room there and then. On developing, I transferred the carbon tissue on to opal plates supplied by the Autotype Co., which I had brought with me. The result (being gelatine rendered insoluble) was a faint mark about the size of a shilling, black in colour, made up of fine points arranged somewhat in lines, on the one plate. On the other plate there was a mark in black and two larger marks with streaks of a light brown colour with a shiny, varnished-like surface (Fig 205). The medium held her hands over the tissues for fifteen minutes.

I then removed the lead paper from her feet and found a broad curved band under the left foot between the heel and the cushion of the toes. Where the foot had pressed on the paper there were no marks. The feet were outlined by me with pencil as before mentioned. As regards the right foot, there was a slight mark only, but both of these marks were brownish black (Fig 206  $\times \frac{1}{4}$  linear).

I replaced the lead paper by three more pieces exactly the same on the top of the three pieces of prussiate paper which had not been affected. I outlined the feet as before. Mrs. Deane kept her feet immovable on the paper for about a quarter of an hour.

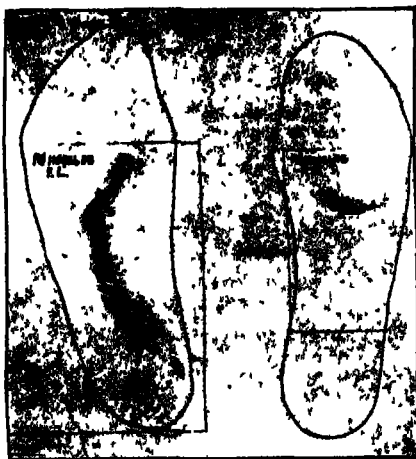


Fig 207  $\times \frac{1}{4}$  linear.

the right foot in this case (Fig 207  $\times \frac{1}{4}$  linear).

While Mrs Deane was thus sitting I gave her two pieces of prussiate paper, quarter-plate size, which I had brought with me. I placed them back to back, and got Mrs Deane to hold them between her hands, so that they rested in her left hand, while her right hand was cupped over the upper one. Very shortly marks appeared on both of them.

I then removed the lead paper from the feet, and found the left foot had produced a similar mark to that produced on the previous paper by the same foot. There was a mark also on the paper under



Fig 206  $\times \frac{1}{4}$

**September 15th, 1924.**—I damped with lead acetate solution two pieces of white paper, 10-in  $\times$  10-in, and placed them one above the other, both face upwards Mrs Deane placed her naked feet upon the upper one. The white papers had been placed on eight-fold brown paper. Mrs Deane sat, as usual, in the dark-room on a stool. I was standing opposite her. I placed a black cloth over her feet to keep them warm and to keep the red light from the window off them. The lead paper was folded back over her toes. She sat thus for half an hour. The result was interesting. The right foot gave the bigger mark, namely, a band from the heel to the ball of the big toe, very similar to the mark given by the left foot last time. In addition, the right foot had near the heel two strokes forming a cross, very similar to a pen effect. On the left foot there was simply a mark half under and half beyond the heel. The feet had been outlined in pencil. All the marks were brown in colour. The marks did not penetrate the paper, nor was the lower paper marked (*Fig 208*  $\times \frac{1}{4}$  linear). Hand experiments were always made while her feet were on the paper.



Fig 208

**(45a)** I gave Mrs Deane to hold in the usual way a piece of plain note-paper, which I damped on one side, the damp side being placed below. A broad line appeared on the paper, 2-in long, of the same yellow-brown colour, rather more yellow than the previous one, and in addition a cross similar to the one on the paper under her feet (*Fig 209*). I took these pieces of paper away with me and found that after twenty-four hours the marks had got much darker, and therefore stronger.



Fig 209

her feet on the rear side of the starched paper. All this in the dark-room Mrs Deane did not leave the dark-room until she put her shoes on.

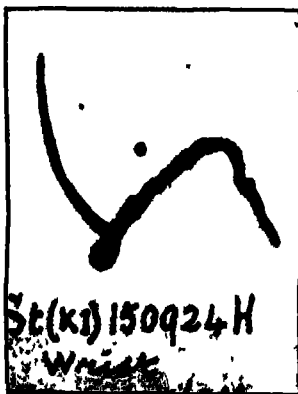


Fig 210

As regards this paper under the feet, there was a deep brown mark about  $1\frac{1}{2}$ -in  $\times$   $\frac{3}{4}$ -in near the ball of the right foot on the plain side of the paper, penetrating only slightly to the starched side, and, as regards the left foot, there was a brown mark near the heel, but outside the portion of the paper covered by the foot.

I then gave her two pieces of starched paper to hold between her hands. A brown mark came upon one, penetrating to the lower side (*Fig. 210*).

As a final experiment I gave her two pieces of quarter-plate-size prussiate paper placed back to back, and she held them between her hands, pressing her hands on both surfaces. Deep brown marks came on both papers, two on one, one on the other. Nothing definite.

**September 22nd, 1924.**—Mrs Deane complained to-day of rheumatism, and said that she did not think it would be wise to try any more nude feet or feet experiments at all. I agreed with this, as I did not wish to be the occasion of any indisposition. At the end of the sitting it was arranged that Mrs Deane should insert pieces of paper between her feet and her stockings during a sitting with me, and put her shoes on again over them,

I had brought with me a 12-in  $\times$  12-in, artist's canvas stretched in a frame, the canvas ready prepared for painting, the object being to duplicate the phenomena of the Bangs sisters of Chicago as described by Admiral Osborne Moore\*. This was a surprise put on Mrs. Deane. I put the canvas against the window pane. It just fitted in and balanced itself, and we sat down close to the window for a quarter of an hour. Nothing happened.

(46) At my request Mrs Deane then sat on a stool in the dark-room and put the canvas between her hands, the back of it on her left hand—placed below—the prepared surface upwards. She held the right hand above the prepared surface of the canvas, about  $\frac{1}{2}$ -in away from it. I stood opposite her, watching. After some ten minutes or so, a large, brown-coloured "S" appeared on the canvas (Fig 211). In the illustration the broader "S" is to-day's product.

I then substituted for the canvas a piece of paper prepared on the surface with phenolphthaleine and nitre, and got Mrs. Deane to press both hands upon it.



Fig 211

Nothing came upon it. This was to test for negative electricity or any other decomposition of the nitre, and also for any alkali in her hand. The paper remained perfectly white.

(47) I then gave Mrs Deane a plain octavo sheet of notepaper, which I had damped on the underside, and she held her right hand over the dry side, allowing her finger-tips only to touch the paper. Three longitudinal streaks appeared on the upper surface, two of them interrupted, brown in colour (Fig 212). I examined the paper in the light. I returned it to Mrs. Deane to hold in a similar manner. A traverse brown streak, above the others, then appeared (Fig. 212). This may be regarded as an anticipation of the suggestion I was about to make of the three-legged table.



Fig 212

\* *Glimpses of the Next State*, London, 1911.



Fig. 213

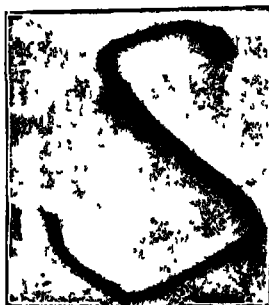


Fig. 214

a solution of Congo Red, to test for acids in her hand. I placed the plain side on her left hand, and she placed her right hand above it, touching the red surface with her fingertips. On this appeared a roundish-circle with three thin strokes coming from it, the whole about 2-in.  $\times$  2-in. (Fig. 215) *Query*

Is it a caricature of the three-legged table? Impossible for Mrs. Deane to have put on these sketches unobserved by me. Later on it will be seen that designs appeared of which I thought but which I did not utter.

**September 25th, 1924.** A dull day. Mrs. Deane fairly free from complaints and very willing.

(50) I purchased and brought with me a pair of felt slippers. Mrs. Deane took off her stockings, and the soles of her feet were wiped with my duster. I placed under the sole of each naked foot three pieces of ferroprussiate paper, sensitive side up; the top piece a little wide, so as to envelop, for an inch or so, the sides of each foot. The top piece was also left a little long so as to form a tag folded over the toes to prevent the paper slipping. Mrs. Deane put her stockings on, enclosing the paper, and then the slippers, and sat thus in the dark-room during my experiments (for nearly two hours).

(50a) I brought with me the frame covered with canvas of the last sitting, with the "S" upon it; also, a saucer with three dabs of printers' ink, one red, one yellow, and one blue, also three square-sided porcelain cups about  $\frac{3}{8}$ -in.  $\times$   $\frac{3}{8}$ -in., with water colour paste, rather dry, red, yellow, and blue. These three little

\* See footnotes pp 129, 130 and 155

(48) I then took a piece of prussiate paper, which I had brought with me, about 16-in.  $\times$  5-in., and damped it with water on the white side, and I folded it in half, transversely, and gave it to Mrs. Deane to hold between her hands, her hands being quite flat on both sides, not cupped at all, pressing the one on the other. I stood watching all the time. I then kept repeating as quickly as I could the following words many times over: "Mrs. Deane has a three-legged table with three legs and a round top. Mrs. Deane is going to put the three-legged table with the round top on the paper." Mrs. Deane *laughed\** at this. It amused her. On removing the paper after five minutes or so, I found on the *bottom surface* three strokes and a circle above them joining them at the top, the whole measuring about 2 $\frac{1}{2}$ -in.  $\times$  2-in. (Fig. 213). On the upper surface, touched by the right hand, appeared a large "S" formed of one thick stroke (Fig. 214). Both these designs were brown in colour. On washing the paper at my office the brown colour ran a little, the running appearing reddish-brown.

(49) After the prussiate paper, I gave Mrs. Deane a piece of note-paper which I had moistened with

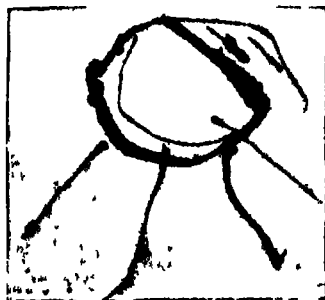


Fig. 215

cups I put in the hollow of the saucer. The top surfaces of these cups were well below the prepared side of the canvas, which I placed on the saucer, so that the large "S" which occupied the centre of the canvas was within the circle of the edge of the saucer above the little porcelain containers, the idea being that the canvas might become coloured. Mrs Deane placed her hands, side by side, on the back surface of the canvas. The saucer was resting on a board placed on Mrs Deane's lap. I stood opposite her. After a time the frame, with canvas, moved circularly in the direction of the hands of a clock, so that Mrs Deane's hands were at an uncomfortable angle with her arms. The movement was very slow. The frame then moved back over and past its original position. Then it came back to its original place, all the time using the centre of the saucer as the centre of its circular movement. After sitting like this for half an hour and chatting, a slight tapping was heard, which we identified as being the sharp tapping of one of the little porcelain cups on the saucer. The taps were clear and sharp, and quite single. There was no clashing of the cups together, single taps, which functioned like table-rapping, and answered questions in the affirmative by three taps. On calling the alphabet, it responded, and spelt out "Feed pounded nuts." Mrs Deane had been telling me that her daughter, Vi, was anæmic. I asked, did it intend to say, "Vi was to be fed with pounded nuts"? It answered by three taps in the affirmative. After another quarter of an hour I removed the frame, with canvas, and found nothing upon it. The original "S" was there unaltered.



Fig 216

Fig 217

(50b) I then gave Mrs Deane a piece of prussiate paper to hold between her hands. The paper was 16-in  $\times$  5-in. I folded it in two (8-in  $\times$  5-in), sensitive side outwards. The paper was quite dry, and the folded edge was just beyond Mrs Deane's wrists. Her hands were placed flat upon the paper and pressed together. While Mrs Deane held the paper thus, I kept repeating, as quickly as I could, for three or four minutes "Mrs Deane is going to put a crescent on the paper (Hulah's crescent), a slice of the moon. Mrs Deane is going to put ever so many crescents on the paper, a crescent hollow one side, bulged on the other, and so on."

Mrs Deane *laughed*. On removing the paper from her hands, I found a brown mark, about  $1\frac{1}{4}$ -in long and  $\frac{1}{2}$ -in wide in the widest part, which might, by courtesy, be called a suggestion of a crescent, on the upper surface, that is, under the right hand (Fig 216). There were three small brown marks on the other surface, that is, the one on the left hand.

(51) I then gave Mrs Deane the canvas in its frame, to hold between her hands, the prepared surface on the left hand. She held it for a few minutes only. On removing it, I found another "S" the same size as the first, over the first in the reverse direction, thus making a kind of 8 with the first "S." It was not exactly like the first "S," and very much lighter in colour (see Fig 211 on page 124).

(52) On examining the paper from under the feet, I found nothing on the blue surfaces at all, but on the edge of one of the upper pieces on the white side, which had occupied a more or less vertical position, I found a dark brown mark (Fig 217), similar in size and appearance to the crescent on the blue paper under the hands. I removed the blue papers myself from Mrs Deane's stockings. Note the paper was inside the stockings.

(53) **September 29th, 1924.**—Mrs Deane bared her feet. I wiped the soles and placed a piece of ferroprussiate paper with the sensitive side against each sole. She put on her stockings over these and slippers over all. She kept her

feet thus covered during all to-day's experiments

At the end of the sitting Mrs Deane removed her stockings in my presence. On one piece of the prussiate paper was a large (2-in  $\times$  1½-in) deep brown mark at the heel. The mark turned nearly black.

Mrs. Deane had certainly no opportunity of marking this paper or the last

(54) I gave Mrs Deane a piece of dry prussiate paper about 16-in  $\times$  5-in, folded back to back, making the surfaces 8-in  $\times$  5-in and placed the piece between her two hands, the fold near the wrist. I had told her at the beginning of the sitting to think of her dog "Boofy." I had brought a rough sketch of a triangle with two large dots for the eyes and one for the snout (just dots), which I put in front of her. When she held the blue paper in the dark-room, I standing opposite her, her feet were still encased in the blue paper. I kept repeating over and over again for several minutes "Mrs Deane is going to put a triangle on the paper with two dots for eyes and one for snout," as fast as I could say it. Mrs Deane *laughed*. After ten minutes I opened the door and examined the paper top and bottom. There was nothing on it except a bluish mark of the hand.

I gave it back to her, and I stood opposite her, and asked her to hold it again in the dark-room, where we had remained. In a few minutes I looked at the paper again and found on the upper surface (under her right hand), an elongated triangle with three dots within the corners (Fig 218A), and on the lower surface there was a suggestion of two triangles with one side in common (Fig 218B).

(55) I then gave Mrs Deane two pieces of glass half-plate size, coated on one side with starch paste containing 10% of KI. I placed them back to back. Her hands were touching, but cupped. After ten minutes I removed the glasses and examined them. In the portion covered by Mrs Deane's hands the whiteness of the starch paste had given place to a darker, more transparent appearance. I then gave her the plates again to hold, still in the dark-room, while I watched proceedings. After a few minutes I took the glass plates and examined them by daylight. I found on each a distinct brown triangle. One is shown here (Fig 218C).

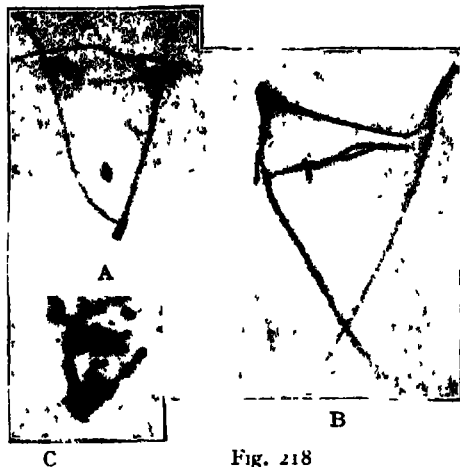


Fig. 218

(55a) *Comment* — Impossible for Mrs Deane to have put on these triangles in a normal way without my seeing her do it. Doubly so as to the starched glass.

(56) I then gave her a packet of eight sheets of plain wax paper, 6½-in  $\times$  4½-in. She held them between her hands for five minutes. The result was small black marks on the top sheet and some lines on an *inner* sheet.

This was the first wax paper experiment I made. An extraordinary crackling noise was heard while the wax paper was being held, like a tornado of electric sparks. Exactly similar noises have been heard by other experimenters with other mediums, as I read later.\*

\* In *Psychography* on p 59, the author, M A (Oxon), cites a report of psychic writing being accompanied by the sound of a stream of electric sparks. See footnote p 128



**October 2nd, 1924.**—On this day a friend of mine interested in psychic research attended with me. We had some of the usual experiments, but on account of the dark-room being so small, my friend sat in the doorway, with the door ajar, letting in daylight. To this I attribute the absence of results worth recording. We had a few taps only.

**October 6th, 1924.**—Mrs Deane got some hot water and washed her hands with soap in my presence and wiped them thoroughly on my clean duster. (56a) At the beginning of the sitting I had put against the ruby window a cardboard disc 11-in in diameter with thirty-six round holes,  $\frac{1}{8}$ -in each in diameter, near the edge fairly close together, making a circle of holes. Mrs Deane was facing this and her mind was being impressed by it. After the first experiment (bungled) I gave her a piece of ferropussiate paper, 16-in  $\times$  5-in, folded in two, making 8-in.  $\times$  5-in surfaces, which she held between her hands. I then



Fig 219

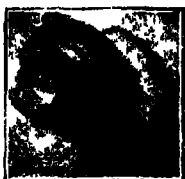


Fig 220

repeated for some minutes the words "Circle," "Circle," "Circle," "Mrs. Deane will put a circle on the paper, etc." I put my forefinger out and moved my hand in a circular manner in front of Mrs Deane for some time while repeating the phrases. After ten minutes I removed the paper, and I found a broad circle about 1-in in diameter on the upper side where her right hand had been (Fig 219). There was a mark on the other side near the thumbs, suggesting a face (Fig 220). I was in the dark-room with Mrs. Deane the whole time, watching her hands. I saw her wipe her hands on my duster, and I examined them before the experiment.

(56b) I then gave her the canvas to hold again by itself, her right hand on the prepared surface, and her left hand below. I placed a piece of pink chalk in the palm of her left hand. I stood opposite to her in the dark-room while she thus held the canvas. I looked steadily at the canvas. While she was holding it there was a distinct sound of writing. After ten minutes I removed the canvas and on the lower surface there was

seen a design in red chalk, being a portion of a disc about 2-in in diameter, and a portion of a round disc about 1-in in diameter above the first,

suggesting parts of circles. The edges of these discs were perfectly round, more so than could have been done by the hand, if indeed the hand could have been used without my noticing it, which was impossible (Fig 221).

(57) I then gave Mrs Deane a packet of waxed paper of sixteen sheets, 8-in  $\times$  5-in each. She pressed them between her two hands. While she held them, the free corners of the waxed paper moved about and made a great crackling noise, much more than can be produced by the heat of the hand. Then for some time, a series of loud cracks was heard in the paper, like repeated discharges of a Leyden-jar.\* This continued for quite a time and then ceased. After ten minutes I took the waxed paper from Mrs Deane's hands and found on the top sheet five fine black dots joined by a fine line suggesting a portion of a circle 2-in in diameter.

(58) The line which joins up the small brown spots and extends beyond them is white, and gives one the impression that a hard point had been used and that the liquid carried on the stylus had run into little spots on account of the

\* "Electrical crepitation is one of the most ordinary and frequent phenomena at mediumistic sittings." *Spiritism*, by Eduard von Hartmann.



Fig 221

greasy nature of the surface. Needless to say that under the conditions of the experiment it was impossible for Mrs Deane to have used such an instrument unnoticed by me.

**(59) Comment** This is another experience which forces the conclusion upon me that someone I cannot see is using things I cannot see to make marks, and my many experiences since this date have strengthened this conviction, which applies also to psychic photographs both with Mrs Deane and Mr Hope.

**October 9th, 1924.**—The friend mentioned as attending the sitting with me on October 2nd, came again to-day. He again sat in the doorway, admitting much daylight. We were again unsuccessful as regards results. There were slight taps. There was, however, one interesting feature about to-day's sitting. I had given Mrs Deane a packet of sixteen sheets of waxed paper to hold between her hands. There was no sound at all from the paper, no crackling, until I told a joke I had read in *Punch*. This caused Mrs Deane and my friend to laugh\*.

**(60)** It is curious that directly we laughed, there issued, as it appeared, from the paper between Mrs Deane's hands, a lot of crackling, reminding one of a shower of electric sparks from a Leyden-jar, and my friend suggested I should tell some more jokes. We got a few more sounds as of sparks and then silence.

It will be remembered that I recorded similar sounds from the wax paper in the report of September 29th, **(56)**.

My friend would not admit any abnormal origin for the sound. I have not been able to imitate such a sound. Only prolonged experience and contact with abnormal facts enables one to believe in their existence. I must say I think this shows prejudice. I know not how to imitate such a stream of sparks without an electrical apparatus.

**October 13th, 1924.**—Mrs Deane complained of having been very unwell. I had brought a piece of sheet iron with me, 10-in × 12-in, which I warmed with hot water. On this I placed three pieces of ferroprussiate paper all face upwards, slightly larger than the iron. I pinned them to a wooden box, 10-in × 12-in × 3-in, placed under the iron, at the four corners, with drawing pins. Mrs Deane had prepared a pair of woollen stockings by cutting the soles away, leaving just enough to grip the toes. She bared her feet and put these on. I examined the soles of her feet and wiped them with my duster brought with me. She placed her legs inside a tube or wall of felt, 15-in high, which I had placed round the box. I took care that she did not touch her feet. Her skirt was put over the felt wall. I tied the felt round the footstool, although the felt was a fairly tight fit round the box. She sat thus for about one-and-three-quarter hours in the dark-room with her feet inside the felt on the papers while we carried out other experiments.

I had cut out of a piece of cardboard, 12-in × 12-in, the letter "H" with the lines about 1-in wide. I put this against the ruby window to impress the letter "H" on Mrs Deane's mind, calling attention to it several times during the sitting. Some experiments made with papers between hands, no results.

**(61)** I then superintended Mrs Deane's withdrawing her feet from the apparatus and carried the apparatus outside. I removed the felt and found bluish impressions of her feet on all the three pieces of paper. On the top sheet in addition there were brown lines (not a skin impression) where the left foot had been, in the arch of the foot about  $1\frac{1}{2}$ -in ×  $\frac{1}{2}$ -in. On the impression of the right foot there were two sharp lines crossing one another behind the ball of the big toe, brown in colour, one  $\frac{1}{2}$ -in wide, the other finer and each about  $1\frac{1}{2}$ -in long—distinct marks as if made by some instrument. Mrs Deane had no opportunity of making such marks normally.

\* With reference to the advantage of causing mediums for physical effects to laugh, it is curious but I myself came to this conclusion without the knowledge of similar experience having been recorded, see also Footnote on p 130.

**November 17th, 1924.**—This is the first sitting since October 13th Mrs Deane was full of the Cenotaph psychic photo she took on November 11th, and the newspaper men who had accused her of trickery Her mind was replete with it She kept on talking of nothing else She said she dreamt of it, and every minute she was turning it about in different ways Mrs Deane said she did not think I should get anything to-day as she was too excited

(61a) I then tried a piece of ferroprussiate paper dampened on the white side and folded, placed between Mrs Deane's hands as usual I said I was going to try

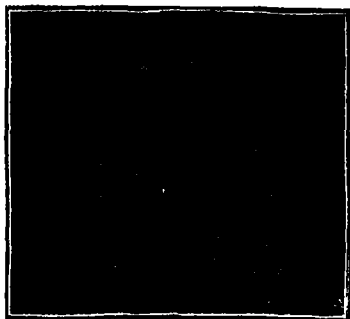


Fig 222

to get an "H" upon it, so I kept repeating "H," "H," "H," for "Hulah," two uprights and a cross-bar I made Mrs Deane laugh\* [I have come to consider a laugh very helpful] by my constant iteration I suggested a hymn to quieten Mrs Deane. We sang "Abide with me" On examining the blue paper, for it was rather old and blue, I found some broken marks upon it, with a resemblance to half of a capital "H" (Fig 222) I stood opposite her all the time, looking at her hands The original mark was on the lower side resting on her left hand

Mrs Deane would not admit that the *Daily Sketch* faces of footballers, etc., were those of her psychic photo As regards

"Siki," she said all negroes were much alike to an outsider

(61b) *Comment* — My view, for whatever it may be worth, is that <sup>A</sup> the faces may well be those of newspaper illustrations My investigations <sup>have</sup> taught me that it is highly probable that the 'operator' does produce such Extras supernormally from mundane material, unknown to the medium †

**November 24th, 1924.**—Mrs Deane still very much upset about the *Daily Sketch* criticisms of the Cenotaph photo

*Second experiment* — Sixteen sheets of wax paper held between Mrs Deane's hands. Crackling sound once only No other result With the waxed paper I suggested the letter "H"



Fig 223

(61c) I then gave her a piece of ferroprussiate paper to hold, about 16-in × 5-in, folded in half, dampened on the white side, fold towards the wrist as usual, left hand below, right hand above, *my hands over and under Mrs Deane's* I saw her wipe her hands with a clean duster I brought with me, immediately before this experiment During this experiment I kept on repeating "Mrs Deane is going to put 'H' for 'Hulah,' Mrs Deane is going to put 'H' on the paper." I kept this up all the time of the experiment,

for about a quarter of an hour On removing the paper I found, near the edge, on the lower side, that on her left hand, two bars about  $\frac{3}{8}$ -in. wide, parallel and sloping, with a cross-bar at the top (Fig. 223). Evidently an attempt at a capital 'H'

\* HELEN C. LAMBERT "I once remarked that a certain absurd manifestation was a waste of force The reply was written quickly 'It was worth the effort, because it made you laugh You would be of more help to us if you laughed oftener'"

"A General Survey of Psychical Phenomena," p. 21

† See (310) p 300.

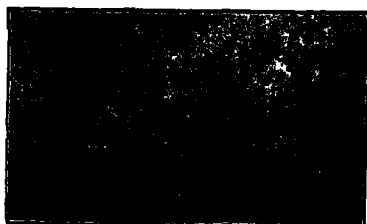
(62) *December 15th, 1924.*—Mrs Deane much upset by an article attacking her which had appeared in a journal Mrs Deane was so upset that she told me she should discuss with Miss Stead the giving up of psychic photography

*Third experiment*—Glass plate with starch and KI I told Mrs Deane I was going to try to get a figure, an Arabic "2," not a Roman "2," to-day, and explained what I meant by Arabic, as she did not know the term I drew a "2" with my finger just by the ruby window, so that she should see it and visualise it This was done chiefly to prepare her for a further experiment to-day No result with the starched glass

The results obtained in the following experiment are, I consider, exceptionally evidential I do not see how they could have been produced normally *under the conditions*

(63) *Fourth experiment*—I damped the white surface of a piece of ferro-prussiate paper, about 16-in × 5-in, and folded it to 8-in × 5-in, and dated it I went into the dark-room with it and put it between Mrs Deane's hands, fold towards the wrists as before I stood opposite Mrs Deane, quite close to her I then started suggesting the "2" I kept on saying "2, 2, 2, 2, 2," and I drew a "2" with my fore-finger against the ruby glass, and said, "Mrs Deane will put a '2' on the paper on both sides" Mrs Deane laughed at my constant repetition I kept this up for ten minutes I kept saying "An Arabic 2, not a Roman II" After ten minutes I took the paper away from Mrs Deane and opened the dark-room door, I found on the top of the paper, that under the right

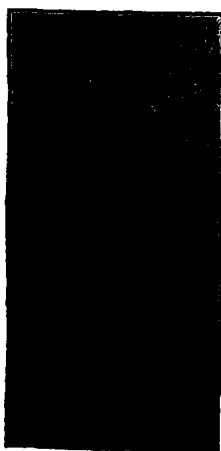
hand, a distinct "2" made with a very fine line, blue in colour about 1-in in height (*Fig 224*) It was as if a thin line had been photographed thereon by light, that is to say, it was the blue produced on such paper by the action of light I cannot conceive how it could have been done normally under the conditions I should have observed any action of Mrs Deane's necessary to produce such a "2" Her hands were steady on the



*Fig 224*

paper all the time I was most careful to pay constant attention In addition there were two strokes about  $\frac{3}{4}$ -in long, parallel to one another,  $\frac{1}{4}$ -in apart (*Fig 224*) There were finger-marks in blue also—not exactly finger-marks

but blue marks of irregular outline On the side of the paper touching the left hand there were also blue marks made by the fingers In addition there was this curious thing which could not have been done normally under the conditions There were eight fine strokes, not exactly alike, arranged in pairs at the corners of an imaginary square with sides about 1-in long, the square being a perfect square, suggesting four times 2 or 2<sup>2</sup>, (*Fig 225*), I had thus four 2's on one side and the two strokes and the Arabic number 2 on the other On the left hand side I had, in addition to the four pairs of dots, a fine line not very visible, representing a cross between an S and a 2 I should remark that the Arabic "2" could not have been done by a pencil It is in the paper, not on it (*see Fig 224*) I took everything away with me as usual The weather was dull, but not foggy We had the electric stove on As the marks are somewhat faint they have been touched-up slightly in the half-tones. The originals are available



*Fig 225*

**December 18th, 1924.**—Mrs Deane in good form, but still sore about the article I mentioned in my last report

(64) The following experiment is one which I consider strongly evidential



Fig. 226

*Second experiment*—A packet of sixteen sheets of wax paper held between Mrs. Deane's hands as before; result very slight crackling, no marks on the paper except that on the sixth page *inside* from the left hand there appeared an Arabic figure "6" in white. I had been suggesting to Mrs Deane that a "6" should come upon the paper. I said "6, 6, 6," and drew a "6" in front of her. I accidentally left the wax paper behind. On January 5th I examined this wax paper (see page 133) and found that the "6" had turned dark brown. It is a perfect "6," as seen in the illustration (Fig. 226)

(65) *Fourth experiment*—I took a piece of ferroprussiate paper, about 16-in  $\times$  5-in and damped it on the white side. I folded it to 8-in  $\times$  5-in. I marked it with the date, and R and L for right and left hand as usual. I put it under Mrs Deane's hands with the blue surfaces inside. She remarked upon this and I took it away from her in the dark-room and proceeded to fold it right way round, then I changed my mind and said "No, we will try the white side out," so I placed the paper on Mrs Deane's left hand, white side out. She put her right hand on the top of the upper surface and pressed the hands together. Before starting this experiment I examined her hands and rubbed them with the duster myself. Her hands were clean, as she had been doing some washing-up downstairs. Placing myself opposite to her I watched her hands carefully all the time. The sun had come out, so the cabinet was fairly light



Fig. 227

and she did not move her hands, all the more certain therefore she did not open the paper. For fully ten minutes I repeated the number "6," saying, "Mrs Deane, will you put the '6' on the paper," and as the operator in these experiments was said by "Brown Wolf," Mrs Deane's control, to be a Frenchman, I repeated several times the suggestion in French. Pronouncing the "6" soft in French it sounded like the letter "C". The result was I got a broad mark about  $\frac{3}{8}$ -in thick stroke and  $1\frac{1}{4}$ -in high of a "6," with the loop incomplete, a cross between a "6" and a "C" (Fig. 227). This was on the blue side on the *inner* surface of the upper piece. It was blue in colour and there was a dark bluish brown spot in the centre of the loop. Now this spot and the loop or "6" were repeated faintly on the lower blue surface which touched the upper one. All these marks were dry and the blue surface of the paper was

dry. The paper had been only slightly damped and was wholly dry at the end of the experiment. Having examined the paper I gave it to Mrs Deane again to hold with the object of increasing the markings; the inside marks were not increased, but there were some slight brown marks in the neighbourhood of the fingers on both white surfaces.

(65a) (*comment*)—There were no brown marks on the white side of the paper after experiment No 4; therefore Mrs Deane's fingers were not stained, and the brown marks which came later after the first examination of the paper by me were put on, I consider, during the later holding, as are many brown marks. Besides, it was impossible for her to have put the mark *inside* between the leaves without my observing her do it. I was carrying out this experiment with the express object of getting at the truth of the Deane phenomena, and

should not have continued my arduous labours if I had the least doubt of the genuineness of the things of which I was a witness. My time is too valuable to me to waste in a fruitless manner. I continued my work solely because I was convinced of the genuineness of what happened. I have no inclination to deceive myself, nor to deceive others.

**January 5th, 1925.**—We this day recommenced our sittings, suspended on December 18th. First four experiments with no result.

I then put between Mrs Deane's hands a piece of prussiate paper, damped and folded, blue side outwards. I kept on suggesting the figure "8" during nearly the whole of the sitting, but all with no avail.

When I left the door open after the last experiment, Mrs Deane was still sitting on the stool and she noticed and called my attention to a packet of wax paper on the lowest shelf adjacent. She said she had not used the cabinet since the last sitting, except for developing a photograph of her dog 'Boofy,' using the top shelf. The packet of wax paper which I had used on the last occasion had been accidentally left behind by me on the lowest shelf in the dark room. I had noticed on the last occasion that on one of the interior pages the figure "6" had been put, but it was very faint. I found the "6" now coloured spottily in brown (this darkening has happened frequently) and in addition there was a dark brown "6," about the size of a sixpence, on two adjacent interior pieces.

**January 8th, 1925.**—Fine day. Mrs Deane in good form.

(66) *Second experiment*—I gave Mrs Deane papers, held once to-day, to hold again, to try to increase the marks. While she was holding them I opened the door and took two steps to the electric stove to fetch a glass plate which was drying. I took the paper away from Mrs Deane and examined the first markings to see whether they had been increased, for the object of the second holding was to increase the marks. I found they had not been increased. The door was open when I examined the papers and found nothing on them but the slight marks of the first experiment, and I retained the paper in my left hand, while with my right hand I put the plate with the starch between Mrs Deane's hands. I left her alone in the cabinet with the door shut holding the starched plate while I remained in the main room in a good, but not brilliant, light. I was still holding the packet of paper in the main room, and I rolled it somewhat together, cogitating whether I would put it in my bag to keep it from the light. Now a very strange thing happened. I was cogitating about the paper and allowed the packet to uncurl and open itself. I cast my eyes upon it and was astonished to see a bright yellow mark upon it, about 1-in.  $\times$   $\frac{1}{2}$ -in., formed of two halves like a cottage loaf, only taller, the upper half being a circle with a centre, the lower half being a circle without a centre, evidently an abortive "8". It was wet. I had not put the paper down at all, nor had I touched anything which could have marked the paper. There is no doubt that this "8" came upon the paper while I was holding it. There was a bottle of concentrated Rodinal on the shelf, it was corked; I turned it up and wetted the cork and made an "8" with the wet cork on the same paper. This produced a mark very much like the one which appeared in such a strange manner, but the Rodinal mark was distinctly redder. I washed them in plain water and the marks became practically identical, bright yellowish with a bluish grey shade in parts. During to-day's experiments I had been suggesting that the figure "8" should come on the various papers. This apported or telekinetic(?) "8" ultimately became white, thus differing from all the other brown marks.

(67) *Fourth experiment*—Wax paper held between Mrs Deane's hands, we had much crackling of the paper of a sharp, clear sound which I cannot imitate, but no marks appeared upon it.

(68) *January 12th, 1925.*—Foggy morning; the room was quite dark. To-day I carried out several experiments with Mrs Deane, but as the morning was very foggy and the room therefore very dark I will not report about this sitting except as regards the fourth experiment. I took two pieces of ferro-prussiate paper folded, making eight pages. I placed these pieces of paper between Mrs Deane's hands and stood opposite her. I had been suggesting all this morning that the figure "8" should come on the various materials. During this last experiment I kept on suggesting the figure "8," telling Mrs Deane to visualise it, and kept on repeating "8, 8, 8," for ten minutes. *I guarded Mrs Deane's hands with my own, placing one above and one below hers.* She had no opportunity of doing anything with her hands without my becoming aware of it. I took these two pieces of paper from her before I opened the door of the dark-room. I took the paper then and there, without giving her any notice. She had no idea when I was likely to break in on the experiment. On going into the large room I found a large "8" on the uppermost surface, the surface under her right hand, of a deep brown colour, quite dry. There was no vestige of moisture. The stroke was about  $\frac{1}{8}$ -in wide (Fig 228).



Fig 228

To-day I was admitted by Mrs Robson, who lives on the top floor, and was half an hour in the studio by myself before Mrs Deane arrived. This is by no means the first time I have had ample opportunity to investigate and pry about everywhere.

*January 15th, 1925.*—First experiment—Ferroprussiate paper held between Mrs Deane's hands, result, some slight blue marks appeared on the top and bottom pieces.

*Second experiment.*—A packet of twelve sheets of silk glazed paper held between Mrs Deane's hands, there was a lot of crackling. This experiment lasted half an hour. During all the experiments to-day I suggested a hand should come on the material used. There were some slight brown marks on an outer sheet.

(69) I placed prussiate papers between her hands, carefully observing the whole time. She had washed her hands and removed the starch after a starch experiment, and wiped them on the duster I had brought. She wiped her hands again before this last experiment and I examined her hands carefully to see they were clean. I took great care to watch Mrs Deane's hands the whole time.



Fig 229

During this experiment I kept on repeating, "Mrs Deane will put a hand on the paper, four fingers and a thumb." I held my hand before the ruby window with the digits spread out. I suggested four lines for the fingers and a thick line for the thumb, radiating like a fan, but, as if to show me that the 'control' would not submit to dictation (?), a mark was put on, which certainly resembles a side view of the lower end of the arm, with the hand bent (Fig 229). It was of a deep brownish colour. This appeared on the topmost interior page of sheet No. 3, that is, on a surface covered by another piece of paper. The papers held between the hands had not any marks outside. On washing

a paper, which had been suspended, and bore a brown mark with some crystals, the crystals disappeared and produced a deep blood-red stain in the water. Quite a lot of colour was produced. There were no crystals on the No 3 paper with the hand design, and there was no red colour at all on washing it.

**January 19th, 1925.**—Mrs Deane complained of not having slept a wink the night before.

**(70) First experiment**—I took with me some cartridge paper, which I had prepared with ferroprussiate solution this morning. I used four pieces  $16'' \times 5''$  folded in two as usual. The paper was treated on both sides. I marked the four pieces 1, 2, 3, and 4, and placed them in a packet, No 1 at the top, No 2 below, No 3 below that, and No. 4 at the bottom. The numbered side in each case was uppermost. I had taken with me a piece of corrugated cardboard as used for packing. It was about 12-in wide and about 24-in long. I scored across the corrugations and folded it over, so as to form a flat tunnel, corrugated surface inside, the idea being to cover Mrs Deane's hands with this while she was holding the paper, so that there should be absolutely no possibility for her to touch anything with her fingers had she wished to do so. I examined Mrs Deane's hands, and saw her wipe them thoroughly with a clean duster I had brought with me. I took great care that there was no opportunity for Mrs Deane to mark the paper. I never left her presence, and observed the covering of her hands the whole time. Directly after the hands were wiped, the four pieces of paper (the surface numbered No 1 uppermost, under her right hand) were placed between her hands and I put the cardboard tunnel round her hands. It reached well up over the wrist. The overlapping ends of the cardboard were pinned together. It became thus a closed affair, except as regards the two open ends. This experiment lasted half an hour in the photographic dark-room. The day was fairly light. I suggested we should get a hand, four fingers and a thumb, with the hand stretched out from the nose, what is called cocking a snook. After half an hour Mrs Deane withdrew her hands. I took the tunnel with the prussiate paper into the main room. The result was as follows:—

Sheet No 1, nothing. Sheet No 2, a brownish-black smudge  $1\frac{1}{2}$ -in long  $\times$   $\frac{1}{2}$ -in wide, with a blackish-brown cloudiness round it. This was on the upper surface, marked No 2, but below sheet No 1 of course, that is to say *on an inner page*. Mrs Deane could not have done this, as the tunnel was too narrow to admit of any manipulation. Sheet No 3, nil. Sheet No 4, on the lower surface, that touching Mrs Deane's left hand, were a number of brownish-black fine markings, nothing definite.

**January 22nd, 1925.**—Fine day. Mrs Deane in good form, except as regards a bad cold.

**(71) First Experiment**—I had prepared some cartridge paper with ferroprussiate and folded as described on the last occasion. I took four folded pieces, Nos 1, 2, 3, and 4, with the numbered surfaces uppermost as before. Mrs Deane washed her hands in front of me and wiped them with my duster. I examined her hands and passed my own over hers immediately before giving her the packet of four double sheets to hold between her two hands, the right hand on the top. I had ready the cardboard tunnel described in the last report, and immediately slid it over her hands. The tunnel is not high enough to allow of any manipulation by the hands, *i.e.*, Mrs Deane could not touch any but the uppermost and lowest sheets. We were in the cabinet, which, to-day, was not too light. I stood opposite her during the experiment. In addition to my surveillance with my eyes and hands, my ears would have caught any suspicious sound.



I suggested getting a hand again to-day, four fingers and a thumb.



Fig 230

After half an hour I took the cardboard in my hands Mrs Deane slid her hands out, leaving the paper within the cardboard On the top surface of No 2 sheet, i.e., the third surface down (*an inner surface*), were two deep brown marks,  $1\frac{1}{2}$ -in  $\times$   $\frac{1}{4}$ -in, and 1-in  $\times$   $\frac{1}{4}$ -in, quite dry, which might be taken for fingers, *they had not marked the superincumbent page* (Fig 230) This is a most important fact

(71a) *Comment* — Under the conditions it was impossible for Mrs Deane to touch an inner surface of the packet of papers, yet the strong mark was found on an *inner* surface and it was not offset, as my printers say, on to the superincumbent paper, *what is* indeed strange, as the two marks have every appearance of a liquid origin; nor has the colour penetrated the paper to the back THE IMPORTANT FACT OF THE

CONTIGUOUS SHEET NOT BEING IMPRESSED LINKS UP THESE H AND F EXPERIMENTS WITH THE PRODUCTION OF SKOTOGRAPHS OBTAINED ON ONE OR MORE PLATES ONLY IN A PACKET OF SENSITIVE PLATES THE OTHER PLATES NOT BEING SIMILARLY AFFECTED, AS REPORTED MANY TIMES See *Light*, 1912 p 454, 1916 p 25, Coates *op cit* pp 323, 328

**January 26th, 1925.**—*Fourth experiment*—I took a folded piece of



Fig 231

prussiate paper, and, after washing and wiping Mrs Deane's hands, I got her to hold the paper between them for a quarter of an hour while I stood opposite her in the dark-room There was a good light I suggested, energetically, a hand, four fingers and a thumb, like the spokes of a wheel, as I considered that might be easier than a hand I spread my hand out before her in front of the window and moved it energetically about The result was, on the top surface, three broad brown marks, radiating from a common centre, and another one apart, radiating from the same centre One of the exterior upper spokes had a small branch jutting out from near its base (Fig 231).

**January 29th, 1925.**—Nothing of interest or value

(72) *Third experiment*—A glass plate was coated with starch paste and KI by me in the room before we began It was still wet. It was lying in a shallow box bottom Mrs Deane held the box in her left hand, with her right over it in the dark-room for a quarter of an hour A few of the usual round brown spots appeared A control plate of starch paste and KI gave no discoloration at all. The light brown spots increased at my office I noticed afterwards the presence of *one or two minute refractive crystals in the brown spots*

(73) *Fourth experiment*—I took a packet of ferroprussiate paper, dry, but not bone dry; this I placed between Mrs. Deane's hands. I suggested all kinds of hands The result was some brown markings on the top blue paper, four thick rods, coming from a common centre, and deep-brown mark,  $1\frac{1}{2}$ -in  $\times$   $1\frac{1}{2}$ -in, on an *inner* page

**February 2nd, 1925.**—Weather fine. Mrs Deane in good form. I took the usual precaution of looking round the dark-room shelves, wiping Mrs. Deane's hands with my duster brought with me, etc. As it was very bright, I drew the curtain across the main window. Before each experiment I saw Mrs. Deane wipe her hands on my duster, and I examined her hands. During each experiment I stood opposite her in the small dark-room.

**(74) First experiment.**—I had brought two pieces of plain cartridge paper with me which I had folded in half, so that there were four leaves of paper. I dated them and numbered the upper surface of each. Mrs. Deane held these between her hands for half an hour and chatted a lot.

While Mrs Deane was holding this plain paper I suggested we should try again to get a hand, four fingers and a thumb, or five spokes of a wheel, one



Fig 232

thick one to represent a thumb, (This might be taken for six, viz. five and one thick one) After half an hour I took the paper from Mrs Deane's hand and opened the door. On the top surface, under her right hand, there were six bars in light brown, about  $1\frac{1}{4}$ -in  $\times$   $\frac{3}{8}$ -in, all radiating (Fig. 232) If these marks were put on by a finger the action would have been seen by me, and the six marks would have required several supplies of liquid. They were dry. The plain cartridge paper I always

used dry. I was opposite her all the time, watching carefully. On an *inside* page there was a faint "S" (Fig 233)

**(75) Second experiment**—Twelve sheets of wax paper held between Mrs Deane's hands for a quarter of an hour, no result. A dark-brown mark appeared *inside* some days later.

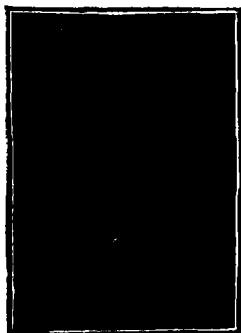


Fig. 233

**Third experiment**—I took a glass plate, half-plate size, covered with starch paste with 5% KI still wet. I placed this in the bottom half of a box making an open tray; I tied a piece of string round the box at two-thirds distance from Mrs Deane's wrist, so that her fingers could rest upon it without touching the plate. I still suggested a hand should come. After half an hour I took the whole away into the main room and found there were a few dark brown marks on the starch. On leaving the box open in the room the stains increased in

number and darkness. An identical control plate warmed by the electric stove had no stains upon it at all.

**(76) Fourth experiment.**—I took two pieces of ferroprussiate paper folded in half, one inside the other, making eight pages. These papers were numbered

by me. While Mrs Deane held the papers between her hands, I suggested vigorously that we should get a hand. After a quarter of an hour I took the papers away from Mrs Deane and opened the door. I found that the paper had brownish marks on the top surface. On the lower surface, namely, that touching the left hand, there were bluish brown marks, and there were two or three marks on an *inside* page.

**February 5th, 1925.**—Weather bright. I drew the curtain across the window. Mrs Deane in good form, but worried.

*Second experiment*—A packet of wax paper between hands. There were loud cracklings nearly the whole quarter of an hour, but nothing showed upon the paper.

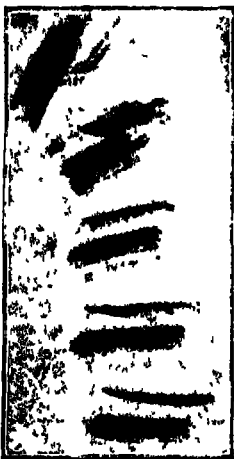


Fig 234

*Third experiment*—Plates of glass, covered at my office with starch with 5% KI. I had two plates, exactly similar, each in a cardboard tray. Mrs Deane held one with her right hand over it, and I held the other exactly the same, both for a quarter of an hour. I suggested a hand or five spokes. On Mrs Deane's plate small, rodlike spots appeared. On my plate there was nothing. On Mrs Deane's plate further brown spots appeared later on in the main room, and more at my office afterwards. Nothing came afterwards on my plate. It remained perfectly white.

(77) *Fourth experiment*—I then gave Mrs Deane four pieces of ferroproussiate paper to hold between her hands, while I stood watching her, suggesting a hand, or five spokes of a wheel, should appear. Quarter of an hour. Result: five double radiating bars, light brown on an *inside* page, facing upwards (Fig 234).

(77a) *Comment*—Quite impossible for Mrs Deane to have put these marks unseen by me, as is evident.

**February 10th, 1925.**—Mrs Deane complained of want of sleep.

(77b) *First experiment*—Mrs Deane sat in the dark-room by herself. I made it darker than usual. No control of any kind during this experiment. I gave Mrs Deane a piece of good quality smooth cardboard, about 11-in  $\times$  5-in, to hold between her hands. I sat outside the cabinet close to her, and read to her some part of *Miss Kelmanssegg and Her Precious Leg*, by Hood, and told her I wanted her to put a leg on the cardboard. The surfaces were quite plain, but she may have thought by my remarks they were prepared in some way. After reading I repeated several times "Mrs Deane is going to put a leg on the paper, from the knee downwards, calf, ankle, heel and toes." Mrs Deane sat with the cardboard for thirty-five minutes. On the lower surface, that in contact with her left hand was a curved mark, about 3-in  $\times$  5-in, which was somewhat like a leg without a heel (Fig 240A, page 143). It was a very light yellow colour of various shades. In a few hours it turned much darker. The shaded colouring gives it a quite unusual character.

(78) *Fourth experiment*—I gave Mrs Deane two pieces of folded ferroproussiate paper dry, sensitised on both sides, one placed on the other. I saw her wipe her hands on my duster before this experiment, and I stood opposite her the whole time, keeping guard. She held the paper between her hands, which were flat against it, for fifteen minutes. The result was no marks on the exterior of the papers, but one largish mark, at a great stretch it might be an attempt at an "L" reversed and a small round mark on one *inner* surface; a round mark only, corresponding with the first, was on the opposite inner surface. The "L" was not impressed on the contiguous surface.

**February 17th, 1925.**—Weather fair and cold ; electric stove alight.

*First experiment*—I took a long strip of cartridge paper about 5-in × 21-in. and folded it back 1-in in the length, so that a piece of string would lie in the fold. I tied this round Mrs Deane's head, over the forehead ; I call this a "Headband" (Fig. 184, page 110).

(79) I then gave Mrs Deane the two pieces of cartridge paper folded to hold in her hands, the fold towards her wrist, each piece folded and separate ; marked 1 and 2. I examined her hands immediately before, very carefully, and got her to wipe them with a clean duster I had brought with me. I then enclosed her hands in a rectangular cardboard tunnel which I had brought with me, of corrugated cardboard, corrugations inside, measuring 11-in long, 8-in. wide, 2½-in high. Her hands were thus imprisoned.

(80) Previously to this I pinned up a piece of cartridge paper, about 21-in × 12-in, on the edge of the top shelf, so that it hung in proximity to Mrs Deane's left side. I stood opposite to her. We chatted away for forty minutes ; every now and again I suggested we should get a leg on the paper. I said "Calf, Shin, Ankle, Heel, Instep and Toes". At the end of this time Mrs Deane withdrew her hands from the tube, leaving the paper inside the cardboard. I took that and the paper from her head. I found on the upper surface of the second sheet of the cartridge, that is, on an *inside page*, a light yellow mark (it became dark-brown), about 2-in long and ¾-in wide, somewhat of the shape of an "L" ("L" for leg) (Fig 240C, page 143). On the lowest surface of the sheet numbered 2, that on her left hand, there was also an "L" (Fig 241E, page 143) and some marks of a similar colour, but in some places darker. These two "L's" became of quite different shades of brown. Two of the patches had the colour of thin blood.

On the paper round her head, on the outside surface, about the middle of the forehead, was an "L" about 1-in high and ½-in broad (Fig 240B, page 143).

(80a) *Third experiment* - I then gave Mrs Deane two pieces of plain ground glass, half-plate size, with the smooth surfaces together. She thought they were starched glasses. I put the cardboard tunnel over her hands and she sat for half an hour. I stood opposite her in the dark-room. Result. An "L" (Fig 240D, page 143) and an "S".

**February 19th, 1925.**—Weather bright and fine. Mrs Deane in good health.

(81) *First experiment* - Cartridge paper I had brought with me, two pieces folded, making four sheets, about 9-in × 5-in. I examined Mrs Deane's hands carefully, I wiped them with a duster I had brought with me, I gave Mrs Deane the paper to hold, and put the cardboard tube, as described above (I brought this with me) over her hands. I put a head-paper round her head, tied on with string. I stood opposite Mrs Deane in the small dark-room. We chatted for forty minutes. I suggested during part of the time that we should get a leg again. It had come into my head during the morning at home, to suggest a perfect circle, a circle which Mrs Deane could not make by free-hand drawing, so during the suggestion I said "or a circle, a perfect circle, a perfect circle as drawn by compasses, or a ring". At the end of the forty minutes Mrs Deane withdrew her hands from the tube, leaving the paper therein. I took possession of the tube and the head-band. I found on the top piece (1), under her right hand, a third of a circle, about ¾-in in diameter, of a dark-brown colour (Fig 235). Mrs. Deane came out of the room to warm herself at the stove. She wore two gold rings on one finger. I asked her to take them off. The outer one was removed with difficulty. One of them was the exact

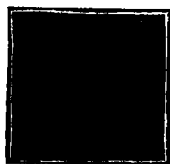


Fig 235

measurement of the circle Mrs. Deane could not manipulate within the tube without my being aware of the movement of her hands Had she tried, the paper would assuredly have become crumpled.

**(81a) Comment** --The inner surface of the cardboard was corrugated, so there was no flat surface on which to impress the ring, which, under the conditions, she could not have removed from her finger, nor could she have gained access to any fluid colour I had not asked for a ring or circle recently, so no preparation was likely to have been made It is out of the question that she could have carried out this thing with her hands imprisoned in the flat parallel-piped tube.

**(81b) Third experiment** -I gave Mrs. Deane the two half-plate focussing screens, used last time There was still the small mark from the last occasion on the upper one I told her they were plain (non-starched) ground glasses They were placed rough sides outwards I examined Mrs. Deane's hands and wiped them before each experiment on my own duster I did not give Mrs. Deane the glasses nor did I replace the head-band until I was ready to close the door I placed the cardboard tube over her hands. I forgot to mention, that during the last experiment, while Mrs. Deane's hands were in the tube, something struck the head-band We both heard it, but it left no mark I kept

suggesting a leg, a ring and a circle. Mrs. Deane withdrew her hands from the tube, leaving the glasses inside I took the tube and the head-band and examined them in the main room I found on the head-band a light yellowish brown mark and nothing on the upper glass, but on the lower glass there were two elongated "S's" about  $1\frac{1}{2}$ -in long and  $1\frac{1}{4}$ -in long respectively, the shorter one nearer the wrist than the longer one They looked blackish brown from the clear side, but from the ground side they looked silvery in appearance, but there was no appearance of any layer of fat, it was simply a furry appearance, and the brown did not show through Next day, most of this white silvery sheen had gone, and the brown showed from the ground side

**(82) Fourth experiment** -Mrs. Deane held two folded papers, making four leaves, of prussiate paper between her hands, with the usual precautions taken by me I had replaced the head-band, and I suggested, vigorously, during ten minutes, that a leg should appear, or a ring The result on the prussiate paper was a brown mark on an *inside* page and a brown mark on the outside page; nothing more on the head-band



Fig 236

**(82a)** During all these experiments, a large piece of cartridge paper was hanging up from the shelf, and I had put a piece of paper during each experiment under Mrs. Deane's boots The paper from the boots I removed every time, I left the pendant paper *in situ* in the room Nothing came on the hanging paper, but there were two indefinite brown marks on the foot paper, beyond the boots.

**(83) Comment** --With reference to the ring mark obtained to-day, in order to see whether it was easy to make a similar impression with any ring worn by Mrs. Deane, and to obtain a circle from it for comparison of measurement, I borrowed one of her two rings, which, as I have previously remarked, came over her knuckle with difficulty, and, having spread some ink from my fountain pen on a piece of cardboard, I pressed the ring into it, and tried to make an impression This, of course, in the daylight, and at my ease, whereas on the occasion mentioned, Mrs. Deane's hands were enclosed in a cardboard tube, and I was watching My first attempts to produce a clear circular mark were not successful After several attempts, I did obtain a circle, but it was not as

neat and clear as Mrs. Deane's. It must be remembered that I had a flat surface to press upon, whereas the inside of the tube round Mrs. Deane's hands was corrugated. It is conclusive, therefore, that Mrs. Deane did not herself put the circular mark upon the paper, only after her hands were imprisoned did she become aware of my intention to ask for such a mark. From the entry to the withdrawal of her hands from the tube I was on guard, watching

**February 24th, 1925.**—Weather cold. Mrs. Deane in good humour; electric stove on

**(84) First experiment.**—Four pieces of cartridge paper, folded separately, numbered 1, 2, 3, and 4, making sixteen pages, No 1 being the top page, placed in a large envelope  $9\frac{1}{2}$ -in  $\times$   $6\frac{1}{4}$ -in. The paper measured a little less in length than the envelope. The folds were at the closed end of the envelope. The flap of the envelope was tucked inside over the cartridge paper. The envelope was given to Mrs. Deane with the open end towards me. I was very careful with control, not putting anything into position until I was ready to shut the door of the dark-room. Before giving Mrs. Deane the paper to hold between her hands I had put a head-band on her head, and had hung up a piece of cartridge paper as usual and put a large piece of prussiate paper as usual under her booted feet, extending well under the chair.

At the end of each experiment, I removed each article before Mrs. Deane stirred from her seat, or moved her hands away from her lap. For the first experiment we sat for forty minutes, chatting



Fig 237

I suggested to-day a perfect ring or circle, 2-in. in diameter, also a leg or a capital "L."

The result of the first experiment was a blackish brown kind of "S" on the lowest page beginning at  $1\frac{1}{4}$ -in from the top edge.

There were some greyish greenish yellow marks on the head-band outside over the forehead, among them two small rings and an "L" reversed (*Fig 237*)

Nothing on the hanging paper, nothing on the foot paper

**(85) Second experiment.**—I replaced the hanging-paper, the head-paper and the foot-paper. I gave Mrs. Deane twelve pieces of wax paper pinned together at one corner to hold. We got definite cracks, these cracks spelt out "James Coates" by the alphabet. There were no marks on the wax paper.

**Third experiment.**—I put the head-band in position, the hanging-paper and the foot-paper. I then gave Mrs. Deane two half-plate focussing screens to hold, rough side outwards, and put over her hands a cardboard square tube, narrower than the last, viz.  $6\frac{1}{4}$ -in wide, 11-in. long, and  $2\frac{1}{4}$ -in high (the previous one measured 8-in  $\times$  11-in  $\times$   $2\frac{1}{4}$ -in high). I suggested a ring or circle, or a leg. The result was, on one of the plates, a broad faint streak, about  $1\frac{1}{2}$ -in  $\times$   $\frac{1}{2}$ -in., and a hook, something like an "1" reversed, on the top side.

**Fourth experiment.**—A piece of prussiate paper folded in two, usual inspection and wiping of hands. Mrs. Deane held the paper between her hands for ten minutes, while I suggested a ring. The result was a mark like a small "ell" on the left hand paper, nothing on the right.

Nothing appeared on the head-band, hanging-paper, or foot-paper.

**March 3rd, 1925.**—Mrs Deane in good form Room warm.

*Second experiment*—Paper hanging up, paper under feet; a paper-band round head, wax paper to hold I drew the curtain partially over the window. A few cracks and noises in connection with the wax paper, but no result visible.

**(86)** *Third experiment*—Hanging-paper, foot-paper, head-paper as before. Head paper and foot-paper always removed by me at end of each experiment.

Hanging-paper always examined by me before each experiment, back and front.

Two half-plate focussing screens placed, clear sides together I put these in Mrs Deane's hands and wrapped her hands round with a black cloth We sat together for about fifteen minutes. I then took the glasses from her, removing the cloth myself, of course The result was a large oval mark, about 2-in  $\times$  1 $\frac{1}{2}$ -in in two colours, pink and brown, suggesting a potato, on the lower plate (Fig 238  $\times$  1 $\frac{1}{2}$ ) The mark shows best from the clear side One cannot see any substance on the rough side



Fig 238  $\times$  1 $\frac{1}{2}$  linear

**(86a)** *Comment* Impossible for Mrs Deane to have put this large mark on the plain frosted glass under the conditions I always examined her hands before each experiment Her hands were wrapped round tightly by my black cloth Impossible for her to obtain possession of any colouring material The original must be seen to allow of the appreciation of the varied colouring



Fig 239

**(87)** *Fourth experiment* -I gave Mrs Deane two folded pieces of prussiate paper, one inside the other, the fold was as an exception on her right side, and not at her wrist this time I examined the hanging-paper. The smudges were as before I suggested during the whole of this sitting, which lasted ten minutes, a foot, an "L," or a ring or circle The result was a large "L" on the upper surface, under Mrs Deane's right hand (Fig. 241F, page 143), and a thick large mark, like an "S" (Fig. 239), on one of the inner pages, and a large "L" on the back of the hanging-paper (Fig. 241G, page 143) All these marks were brown

**(87a)** *Comment*—I must indeed have been blind if Mrs. Deane had

put these two large marks (all illustrations are natural size, unless it is stated otherwise) without my observing her do it.



Fig 240

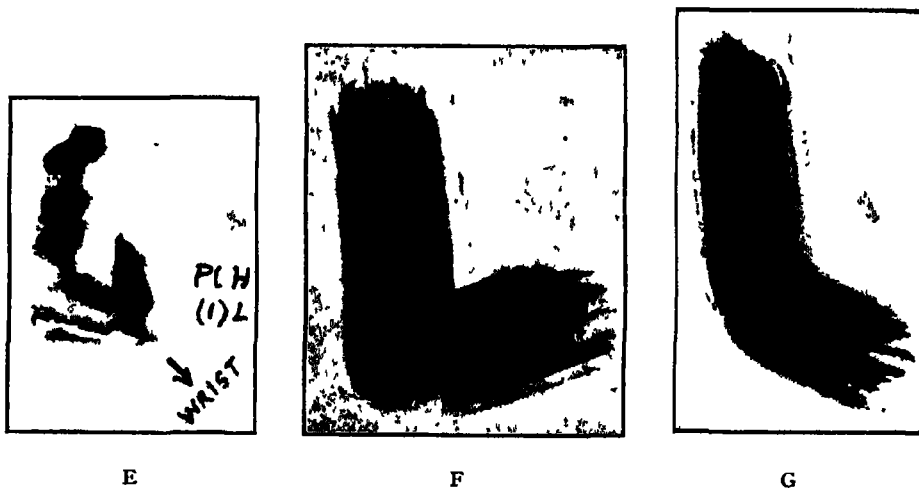


Fig 241

The above represent "L's" obtained on various occasions. The (D) was photographed reversed by accident. The suggestion made by me when the above marks appeared was either "Leg" or "L."



**March 10th, 1925.**—A very bright day, but cold, electric stove on, and hot water ready for some carbon-process experiments, of which I had advised Mrs. Deane the night before, so that her guides (if there are such) might prepare things Mrs. Deane in good form, very amiable I used six carbon tissues obtained from the Autotype Company, half-plate size, ivory black. As a foundation for these, I used clear glass with prepared surface supplied by the Autotype Co I took every precaution experience could teach me; my own clean duster as a towel, inspected Mrs. Deane's hands and stood over her during each experiment

**(87b) First experiment** - A pair of carbon tissues were placed side by side, pinned down with drawing pins on a board provided with a  $\frac{1}{4}$ -in high ledge, on which Mrs. Deane rested her wrists, so that her hands were just above the sheets. She kept her hands over the paper, or tissue, for fifteen minutes. I then developed the tissues. Both pieces had large marks, chiefly of a brownish colour. One of them, the right hand one, had a large "S" on it (Fig 242) and more marks than the left. Mrs. Deane, during this sitting, had said how her right arm ached. I suggested during the three experiments of to-day that I should get a circle. In parts the gelatine was thickly affected, so much so, that the "S" showed through as a white depression on the white backing, when I squeezed away the soluble gelatine



Fig 242

**(87c) Second experiment** —Mrs. Deane held the two carbon tissues put back to back between her hands, placing her hands flat upon the black sensitive sides. Both sheets were deeply affected. There was a broad circle on one, seen on development. I was suggesting a circle.

**Third experiment** —This was conducted in the same way as the second. The left hand sheet was deeply affected. The right hand one was a blank. As I say, all the marks were largely brown in colour.

Mrs. Deane seems to know nothing about the carbon process, and was as interested as myself in the results. I might add, that I opened the packet as received from the Autotype Co. in the dark-room just before the first experiment and gave Mrs. Deane no opportunity to handle any of the tissues between the experiments. Next day, I took the results to the Manager of the Autotype Co. He was interested, and examined them with a lens. He stated, that with a very large experience of bichromated gelatine, he considered that the plates I submitted had every appearance of gelatine rendered insoluble. He could not account for the brown colour of the gelatine on the Deane products.

**March 12th, 1925.**—Fine bright day. Mrs. Deane in good form. Electric stove on. We sat chatting till five minutes to eleven.

To-day I kept suggesting a circle or a ring should come.

During each experiment to-day, a large piece of cartridge paper was hanging up near Mrs. Deane. This was not removed after each experiment, but examined before and after each experiment. I was particularly careful to give Mrs. Deane no opportunity to touch anything before I examined or removed it. The foot-paper was removed after each experiment while Mrs. Deane's hands were still on her lap.

**(88) First experiment.**—Two folded pieces of cartridge paper, making four leaves, held between Mrs. Deane's hands placed in the cardboard tube as before ;

fifteen minutes. Result of first experiment: A slight smudge on an *interior* page, and a corresponding, but smaller smudge on the page facing it, the second evidently an impression from the first.

*Second experiment*—Twelve pieces of wax paper held between Mrs. Deane's hands placed in the cardboard tube. No crackling, no marks.

(89) *Third experiment*—Two focussing screens, half-plate size, ground surface outwards. Mrs. Deane's hands wiped and examined before this experiment. Hands and glasses in the cardboard tube. It measured  $6\frac{1}{2}$ -in wide,  $2\frac{1}{2}$ -in. high, 11-in long, it is corrugated inside, fifteen minutes holding. Mrs. Deane withdrew her hands from the tube. I took possession of the glasses before she had removed her hands, so that she had no opportunity to do anything to them. On examining the glasses, I found on the ground surface of each a large white impression of a material which had the appearance of soap. Both these marks turned deepish brown; each of two shades of brown. Both marks are similar in character, one is a large broad "S," a double "S," the other is a very peculiar mark, which Mrs. Deane could hardly have done with her finger (*Fig. 243*). Under the conditions she could not have put anything on the plates unobserved, certainly not this peculiar mark.

During this and the next experiment, she had a head-band on.

(90) *Fourth experiment*—I gave Mrs. Deane the folded cartridge papers used in the first experiment to hold again between her hands, this time without the tube. I stood opposite her, as during all other experiments, carefully watching. There were peculiar single dull sounds from the paper like dull taps. The result of this experiment was a very light pinkish brown "S" about  $1\frac{1}{2}$ -in long, the stroke  $\frac{3}{8}$ -in thick. It turned nearly black. This was on an outside page. On an *inside* page was a brown smudge.

Nothing came on the hanging paper, nor on the wax papers. On the foot-paper were two small marks which turned dark-brown.



*Fig. 243*

**March 17th, 1925.**—Mrs. Deane in good form and weather bright and not very cold.

I damped a piece of cartridge paper at my office with a solution of citrate of iron and ammonia, both sides. I damped another piece with ferricyanide of potash. They each measured 16-in.  $\times$  5-in. When dry I folded them in half, and put the ferricyanide paper inside the other, folds together. I took care to supervise very thoroughly.

I had with me to-day, and at every future sitting in the dark-room, an electric pocket lamp, the lens covered with red paper I told Mrs. Deane I should flash this at any moment I liked She raised no objection whatever. I desired to have the dark-room somewhat darker On this account I had the lamp and also because on dark mornings I could not see distinctly enough ; but my sense of hearing is very acute, and my hands are always free to explore. It is only on dark mornings that I cannot discern clearly Mrs Deane's hands and lap, and she does not know this

I was suggesting this morning at each experiment a perfect circle or a large ring like a boy's hoop, or a cart-wheel, or a curtain ring, large and thick.

In this and all to-day's experiments Mrs Deane's hands were covered and imprisoned by a tube of corrugated cardboard measuring  $6\frac{1}{2}$ -in wide, 11-in. long, and  $2\frac{1}{4}$ -in high

*First experiment* — Mrs Deane held these papers, one inside the other as described, for fifteen minutes She had a head-paper on her head There was a piece of plain cartridge paper hanging up behind her, and a piece under her feet The hanging-paper I left all the time, the other papers I removed after each experiment No result from the first experiment

*Second experiment* — I gave Mrs Deane the ferricyanide paper to hold by itself, hoping that some of the citrate of iron might have been absorbed into the hands and be deposited on the ferricyanide I damped the inside of the ferricyanide paper very slightly with plain water with a sponge Before each experiment I examined her hands and wiped them with a clean duster I had brought with me Mrs Deane held the ferricyanide paper for fifteen minutes. She had the paper on her head and under her feet as before Result a roundish blot 1-in in diameter, a circle or ring with blank centre just showing of a slatey-black colour, with a little pink on one edge, appeared on the upper surface, under the palm of the right hand It turned brownish-black Nothing on the other papers (see p 119, Fig. 199)

*(90a) Fourth experiment* — Two pieces of clean focussing screen, half-plate size, back to back, rough surfaces outside held between Mrs Deane's hands for fifteen minutes while her hands were imprisoned in the cardboard tube as before I hoped to get some red wax from the previous experiment on to the glass This did not happen I took the plates from Mrs Deane through the open end of the tube nearest me and found on the upper plate a large "S" of a waxy appearance (Fig 244  $\times \frac{2}{3}$  linear). The mark on the plate turned light brown In Fig 244 there are two accidental marks which I have encircled with a line

*(90b) Comment* — In Fig 244 will be seen a broad line going from the edge of the plate towards the large "S", this would appear to indicate the path taken by the substance used, whatever it may be The marks were certainly not put on by Mrs Deane. Such a line of approach is to be seen in some other marks

*(91) Fifth experiment* — I gave Mrs Deane the papers to hold exactly as she held them in the first experiment The inner paper, of course, had the mark upon it put on in the second experiment During the whole time of this experiment, lasting fifteen minutes, I stood close to her and kept

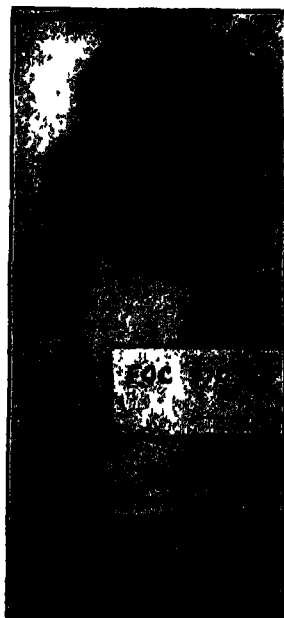


Fig. 244

repeating. "Mrs Deane will put a ring on the paper, many rings all over the paper, a large circle, a large circle with a circumference an inch wide" Before I started this experiment, I examined the hanging-paper and found two small rings upon the front of it (*Fig A, see below*), they had come on in the interlude

Mrs Deane was in the dark-room. The door was open. I do not believe she did it, but she could have put them on. She did not know, of course, what I was going to suggest to day so it is unlikely she could have prepared a die or stamp. The rings were of irregular outline, but circular, of about  $\frac{3}{8}$ -in diameter, exactly similar to the other rings which appeared during this experiment. On the upper surface of the paper, held between the hands imprisoned in the tube appeared five rings (*Fig 245B*) and two circles appeared on the upper surface of an inner page (*Fig 245C*). The papers were not creased

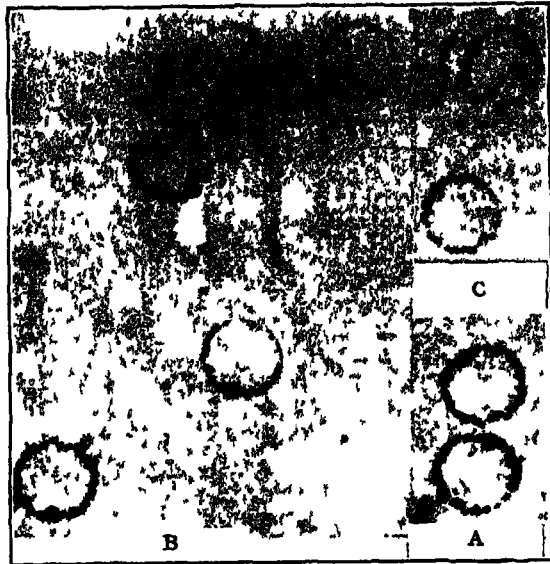


Fig 245

and as I had examined and wiped Mrs Deane's hands with my duster before the experiment, there was no possibility of her having made these circular marks. The inner surface of the tube was corrugated.

There was a smaller circle on the head-band of a very light colour smaller than the others and of a somewhat greasy appearance. Mrs Deane had herself, put the head-band on, so this mark is not evidential.

During this sitting Mrs Deane said that some invisible operator was tickling her nose. She also stated that her feet were trembling, as they do in a motor-car. I had covered her lap and feet with my black cloth, which reached down to the ground all round.

**(92) March 19th, 1925.**—Bright day Mrs Deane amiable

Every care was taken by me at the sitting, I examined her hands, and wiped them with my own duster. I put in the dark-room one saucer on the floor, near Mrs Deane's left foot, and one on the lower of the two shelves. Into these I poured a watery solution of aniline walnut stain. Near the second saucer on the shelf I put a wooden printing block, about 1-in cube, engraved to print an "M" 1-in high, the idea being to give the invisible operator something to work with. I had my electric torch with me giving a good red light by simply turning the torch over from one side to the other, so that no warning was given when the extra light was about to be applied, and I made use of it frequently, especially when I heard the least movement. I put the band round Mrs Deane's head, and Mrs Deane never touched it; in fact, she only touched it during these and all the previous experiments on the one occasion noted in my last report (of the 17th inst, when she put it on

herself). I hung a piece of paper up as before I put paper under the feet and chair I covered Mrs Deane's lap and legs with my black focussing cloth, brought with me I used my clean duster, brought with me, to wipe her hands. I put the head-band on After each experiment I removed the head-band and the foot-paper, but I left the hanging-paper, which I examined carefully before and after each experiment Mrs Deane suffered much pain from irritation of the breast, and thought I should get nothing on that account I suggested an "M" during the whole of this sitting, though we chatted about other things

*First experiment*—Two pieces of plain cartridge paper folded together as before, held between Mrs Deane's hands I had no cardboard tube to-day over them, not having brought it with me No results at all anywhere

*Second experiment* The red wax paper as used on the last occasion held between Mrs Deane's hands; fifteen minutes, no result anywhere

*(92a) Third experiment*—Two half-plate focussing screens, ground surfaces outwards, held between Mrs Deane's hands Before this experiment, Mrs. Deane called my attention to a brown stain on the inner side of the tip of her left hand fore-finger, near the adjacent finger, and a slight stain on the tip of the adjacent finger where it touches the fore-finger She could not account for this, and was surprised at it, as she had touched nothing She dipped her hands in water and wiped the hands with my duster, and got as much off as possible After this thorough cleaning, she held the glasses between her hands I suggested the "M" as before The result was two broad "M's" on the upper glass, one quite near the wrist (*Fig 246A*) They had the same whitish soapy sheen as on the two last occasions The last "M" stroke of the upper "M" had a brownish tinge at the side This part turned dark brown, the remainder turned light brown No result on the papers Duration of experiment fifteen minutes

*(92b) Fourth experiment*—I gave Mrs Deane the cartridge papers first used to-day, and I spent the whole fifteen minutes of this experiment in repeating "Mrs Deane will put an 'M' on the papers" I took care to speak in such a way as to make Mrs Deane laugh twice The result was, as regards the paper held between the hands, nil There were two marks upon the head-band (this Mrs Deane had not touched at all, I can swear) One part consists of the first three strokes of a capital "M" (the printing block which I had shewn Mrs Deane bore a capital "M") The strokes were about a  $\frac{1}{4}$ -in wide and 1-in long Now the second mark was the remainder of the "M" It was about  $\frac{1}{2}$ -in away from the other mark, and would have formed the remainder of the "M" had it been placed correctly (*Fig B*) (*For Figure see p 149*)

*(93) Comment*—It looks as if the fourth limb of the "M" (*Fig B*) had broken away, or as if the "operator" who wrote the first part of the "M" ran short of material, and in putting the last portion of the "M" could not see the first portion, or aimed badly In the lowest picture I have put the fourth limb as I conceive it should be (*Fig 246C, p 149*)

None of the "M's" were like the "M" on the printing block.

*(94) March 24th, 1925.*—I devoted this sitting to six carbon tissues, white I sensitised the sheets with spirit sensitiser in the dark-room in Mrs. Deane's absence. The sheets were, I think, not quite dry enough when used I pinned two sheets side by side, on the board which has the ledge for the wrists Mrs Deane held her hands over the papers for fifteen minutes, keeping her hands a distance of  $\frac{1}{2}$ -in away from the papers I removed the sheets one at a time, and examined the surfaces before putting them in water Each surface had a brown mark upon it of no definite design On developing these two tissues in the usual manner, supporting them on prepared half-plate glasses supplied by The Autotype Co, the brown marks remained, together with some of the white gelatine rendered insoluble by some means or other.

The other four pieces of tissues were treated in pairs for fifteen minutes

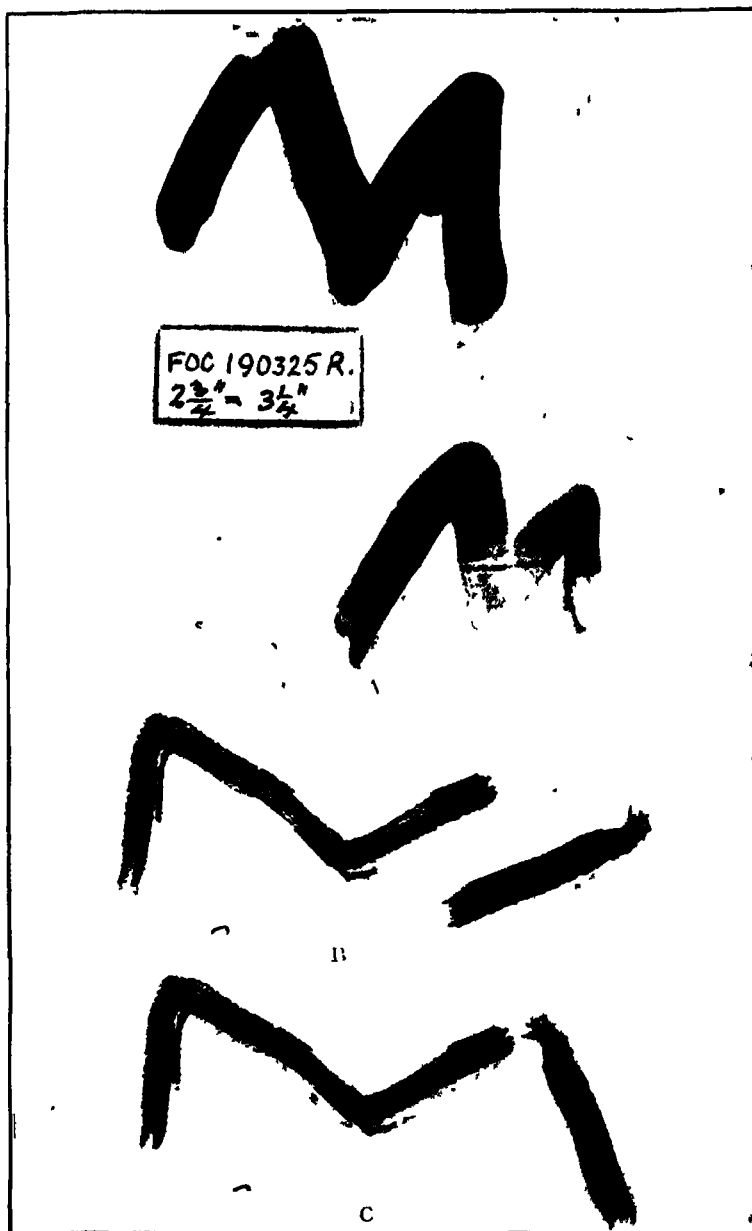


Fig. 246

Slightly reduced

between Mrs Deane's hands One of these four alone was much affected. The outcome was that some large portions of insoluble white gelatine remained on the glass

I had been suggesting an "M" all this morning

Mrs Deane wore a head-band and I hung a piece of paper from the shelf. Nothing came on these.

**March 26th, 1925.**—Weather bright I drew the curtain across the window to have the dark-room darker, using my red electric torch for "controlling" purposes. I used it frequently I relied also on my acute sense of hearing

To-day I suggested a "D" Paper hanging up, paper under feet, head-band on during each experiment I always withdraw head-band and foot-paper immediately after each experiment. Mrs Deane did not touch them The hanging-paper I left hanging all the time, but I examined it carefully before and after each experiment Mrs Deane washed her hands immediately before the sitting I examined them and wiped them with a clean duster I had brought with me, before each experiment During the sittings to-day Mrs Deane stated she saw many little lights

**First experiment**—Three folded sheets of cartridge paper in large closed envelope, with corners cut off, held between Mrs Deane's hands for fifteen minutes

Result of first experiment between hands, nothing

(95) I started a new experiment to-day, *without warning* I gave Mrs Deane a piece of cartridge paper, about 10-in wide and 7-in high, which I got her to place next to her skin on her breast I call this a breast-paper This was

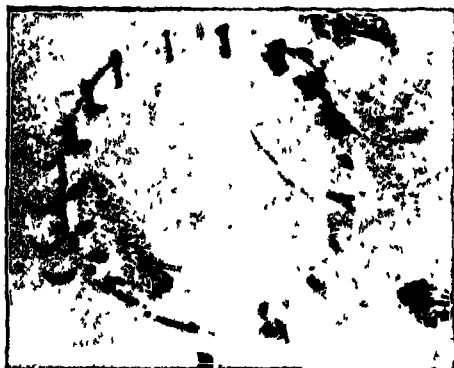


Fig. 247



Fig. 248

withdrawn on each occasion and replaced The result on this paper was a light, yellowish-brown circle, about  $1\frac{1}{2}$ -in in diameter, with short lines cutting the circumference more or less all round the circle Later it became darker (Fig 247)

(95a) **Comment**—This seems to me to be an excellently evidential result. Quite impossible for Mrs Deane to have put this design on the paper without my knowledge The experiment was a surprise one. Mrs. Deane had no inkling that I was going to ask her to insert the paper. Neither she nor I could suggest any meaning to the design Lately it has reminded me of a cogged wheel with "V" shaped cogs Now, when I first saw "V" shaped cogs, known as herring-bone or double-helical cogs (Fig. 248) in a French machine, I was very much struck with the idea; it was so strange and novel to me. I had gone to Paris to buy a machine I have evidence in these experiments with Mrs.

Deane, that things which have made a strong impression on my memory plates, attract the attention of the unseen operator (see the ring results on *pages 183, 220*) This cogged wheel is certainly not an important thing in my life, but the particular page in the book of my memory, containing this strong impression, may have happened to become exposed\* This circle was on the side of the paper away from the breast

(96) *Second experiment*—Twelve pieces of wax paper, 8-in  $\times$  5-in., pinned together at the corner, held between hands imprisoned in the narrow cardboard tube. No crackling, fifteen minutes I suggested a "D" Mrs Deane withdrew her hands from the tube while I held the wax paper from the other end of the tube The effect of the pressure and warmth of Mrs Deane's hands was to cause the major part of the wax paper to cohere into a block On separating the leaves I found on the lower surface of the fifth *inside* sheet from the bottom, a very faint, but distinct, large "S," 2-in  $\times$  1½-in This mark became slightly darker before I left It is to be remembered her hands were within the cardboard tube



Fig 249

(96a) *Third experiment*—I gave Mrs. Deane two half-plate focussing screens, the ground surface outside, to hold between her hands in the tube for a quarter of an hour Result A very faint large mark on one plate, and fainter markings on the other The marks darkened later and showed two "D's" on one plate (*Fig 249*)

*Fourth experiment*—Repetition of first experiment During this experiment I kept suggesting the letter "D" the whole time. No result.

**March 31st, 1925.**—Weather warmish, fairly bright The medium in good humour She made her hands dirty by groping on the floor with them for an electric fitting I dropped, she went downstairs and washed them I took all my usual precautions to-day, not allowing Mrs. Deane to touch anything, such as paper on head and under feet I removed these after each sitting. The hanging-paper remained up, but I examined it carefully before and after each experiment as I did Mrs Deane's hands, wiping them with a clean duster I had brought with me I had my red torch, which I put on by just turning it over without any warning noise, frequently Mrs Deane was particularly quiet to-day

*First experiment*, as also fourth experiment, was with the closed envelope used on the last occasion, with three folded sheets of cartridge paper (six pages), fifteen minutes each, held between Mrs Deane's hands. I suggested a "D" during the whole of the sitting to-day, no result During the first experiment, a piece of ferroprussiate paper was under her feet (an old piece). A mark 2-in. long, like a "7" reversed, came on at the left of the right boot, outside it near the toes

\*With reference to a message received by automatic writing containing the words 'Some Sweet Day,' Mr Charles Hall Cook in his book *Psychic Photography*, states he well remembered the incident when the song 'Some Sweet Day' was connected with himself The author added this was one of the trivial incidents that are hidden away in some niche of memory, and, conditions being suitable are resuscitated with remarkable vividness, and accuracy (*See Appendix*) (336) p 315

See also Mr Breaker's skotograph obtained with Mr Hope when the words "Consolation from sweet memories" appeared (29) p 99.





Fig 250

of the two is peculiar. Mrs Deane's hands had not been within the distance of her knees from her feet. I examined the sole of her boot and wiped it with a piece of paper. There was no evidence of anything but dirt. When I put the paper under Mrs Deane's feet, she already had the glasses over her hands, and I took the paper away from her feet simultaneously with removing the glasses from her hands. I did not use the tube or tunnel to-day. Each experiment lasted fifteen minutes.

*Fourth experiment*—Same as first. Result nil. A slight streak brownish, came on the hanging-paper.



Fig 252

(96b) *Third experiment*.—Two focussing glass screens, half-plate size. My black cloth over Mrs Deane's lap down to her toes, my duster put over her hands, hands examined and wiped. A "D" and a broad mark came on the lower glass, viz the ground surface touching the left hand (Fig 250). Mrs Deane had no chance to do this herself. The marks were white, as lately all have been, and darkened later. [Is the upper mark an edge-on view of the lower one?]

(96c) The ferroprussiate paper under the feet had a pair of marks, much alike, part brown, part pink on the ball of the big toe of the left foot (Fig 251) of the usual colour so characteristic of Mrs Deane's foot-paper marks. No definite design, but the similarity

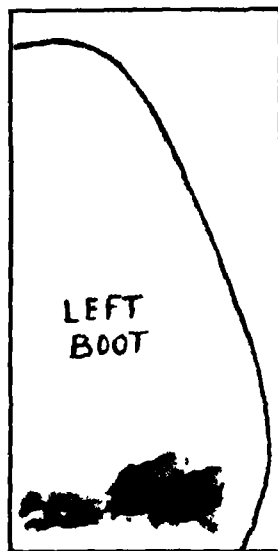


Fig 251

(97) A portion of a "D" 1-in  $\times$  1-in  $\times$   $\frac{1}{4}$ -in wide, came on head-paper (Fig 252). It looks as though the straight stroke of the "D" had been blown out of position, on its way to the paper.

*April 2nd, 1925*.—When I arrived Mrs Deane was not in. She came in tired out. I tried experiments similar to the last, plain paper in an envelope between hands, wax paper between hands, focussing screens between hands, paper under feet, hanging paper, head-paper, breast-paper.

(97a) A brown mark appeared on the paper inside the envelope. The origin of this I cannot explain. It is a solid mark,  $1\frac{1}{2}$ -in  $\times$   $\frac{3}{4}$ -in, it begins  $\frac{1}{4}$ -in away from the corner of the envelope, and a curious feature of it is that *only half of this mark has impressed the contiguous page*, the other half has left no mark thereon at all.

(98) There appeared a mark on each focussing plate of a different character to most ; being composed of a mass of fine lines resembling the texture of Fig. 243, page 145.

**April 7th, 1925.**—A very dull, foggy morning.

I had my red torch with me, which I used frequently, and which is a perfect control I put paper under her feet, extending under the chair, a paper round the head, a paper hanging up, and she put a paper on her breast, under her clothes. The first two I removed every time after each experiment The last two I left *in situ* I took care to observe closely ; Mrs Deane could not have done anything to the breast-paper It measures 10-in  $\times$  8-in , and was inserted with difficulty The hanging-paper I examined before and after each experiment

*Third experiment*—Fifteen minutes Two new glass focussing screens, half-plate size, held between Mrs. Deane's hands, rough side outwards, in the cardboard tube I held the glasses from the open ends near me while Mrs Deane withdrew her hands from the tube Result Some indefinite whitish marks on both plates



Fig 253

(99) *Fourth experiment.*—I repeated the third experiment in order to try to obtain a completion of the first marks, resulting in something more definite I suggested a "D" vigorously during this last experiment Result A new mark on the top of the plate\*, and a "D" made of a broad stroke about  $\frac{3}{8}$ -in in thickness,  $1\frac{1}{8}$ -in high (Fig 253) These marks became dark It will be seen that there is a spike at one corner of the "D," as if to prove that the "D" could not have been drawn with a finger, as indeed was quite impossible under the conditions On examination, the first mark, the lowest, on this plate might also, at a stretch, be regarded as a capital "D" I had suggested a capital, not a small "d" I saw Mrs Deane wipe her hands with my duster every time just before each experiment

As regards the paper under the feet and chair, there were some marks near the toes of the left foot, which turned darker brown later on

As regards the hanging-paper there was a slight yellowish-brown indefinite streak, which turned darker. Nothing on the head-paper. I found nothing on the breast-paper on this day, nor on the 8th April at my office, but on the 9th April, at my office, I found two brown marks similar in colour to the usual marks, had put in an appearance (Through oxidation probably of what was not visible at first)

\* This large mark (at top) is not exactly as received, it has been smudged.

**April 9th, 1925.**—My suggestion to-day was the letter "D"

(100) *First experiment*—A closed envelope measuring  $9\frac{1}{2}$ -in long  $\times$   $6\frac{1}{2}$ -in wide, when closed had its corners cut off, 2-in  $\times$  2-in., leaving the closed portion of the narrower edges  $2\frac{1}{2}$ -in wide. I had placed therein two pieces of cartridge paper doubled, that is, four leaves, each  $8\frac{1}{2}$ -in  $\times$   $5\frac{1}{2}$ -in. Mrs Deane held the envelope between her hands for fifteen minutes. Result: a greyish-black mark,  $1\frac{1}{2}$ -in  $\times$   $1\frac{1}{2}$ -in. square in shape, suggesting a "D" on an *inside* page of the packet of cartridge paper,  $1\frac{1}{2}$ -in. from the top edge extending to  $2\frac{1}{2}$ -in (Fig 254  $\times$   $\frac{2}{3}$  linear). Now, Mrs Deane could not have put such a mark in that position under the conditions prevailing. On the following Tuesday morning I found that the greyish-black smudge had a larger smudge all round it, of the peculiar light yellowish colour I see so frequently with Mrs Deane's marks. It was not there on the 9th inst. Another very peculiar thing happened. On the following Tuesday morning I found at my office, on the outside top surface of the envelope, near the top, a large "S" 2-in high, of light brown-yellowish colour, which has not turned dark. This was certainly not on the paper on Thursday when I put it into its box at my office. It goes without saying that I look carefully for the results of each experiment, and am not likely to miss so large a mark.



Fig 254

how introduce the coloured fluid without leaving a broad mark from the edge to the main mark, and staining the other leaves and the envelope? It is most curious, too, that *the contiguous page shows hardly any impression* of the mark (Fig 254). The illustration shows the (folded back) page six with the square "D"-like mark and the contiguous page seven.

(100b) As regards the "S" which appeared at my office writing executed with a solution of fresh white amidol would require some hours to become visible.

(101) *Second experiment*—Twelve sheets of wax paper held between Mrs. Deane's hands in cardboard tube for fifteen minutes. Result. On the outside sheet, under the right hand, there was a drop, liquid, brown in colour. On two *inside* sheets in contact, there was a large light brown mark, quite wet. On Tuesday they had turned to dark brown. The mark penetrated through one of the sheets of wax paper. The sheets had all cohered through the warmth and pressure of the hands during the experiment as usual, including the two where the moist mark showed itself. Impossible to explain the origin of these marks. There was a clear, spotless margin of  $1\frac{1}{2}$ -in. from the inside mark to the edge of the paper.

*Third experiment*—Two focussing glass screens, half-plate size, held, as usual, rough sides outwards, in the cardboard tube, for fifteen minutes; result, nil.

Nothing on the hanging-paper. A smudge on the narrow fold of the head-paper outside; nothing on the foot-paper; a very small mark of a light yellow colour on the breast-paper, the skin side. It turned dark brown.

**April 14th, 1925.**—Weather bright. Mrs. Deane did not get to sleep until five o'clock this morning, she said. She complained also of a headache. I used my electric torch frequently; same hanging-paper, foot-paper and breast-paper as last time. I exercised the usual precaution of removing papers, etc.

To-day my suggestion was a "square"

**(102) Second experiment.**—Twelve sheets of silk-glazed paper held between Mrs. Deane's hands, placed in the cardboard tube, result, on an *inner* page appeared a mark, an incomplete oval,  $1\frac{1}{4}$ -in high. It was very faint, but in a few days became darker.

**(102a) Third experiment.**—Two plain glass focussing screens, half-plate size, held between Mrs. Deane's hands in the cardboard tube; fifteen minutes; result, some marks on both glasses; one mark was slightly brown, spotty; the other mark was much larger, and a portion of it represents three sides of a square, the fourth being only partially completed (*Fig 255*) I was suggesting a "square" to-day.



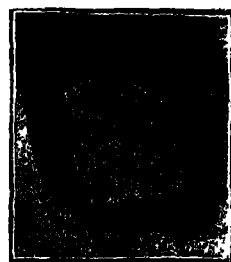
*Fig 255*

**April 21st, 1925.**—On Wednesday—that is six days ago—Mrs. Deane was bitten by her big dog, "Bruce," on her forearm so severely that the wound had to be stitched up at the Metropolitan Hospital. There were about twenty punctures by the dog's teeth. The wounds were healing remarkably fast; evidence of Mrs. Deane's vitality. On account of this occurrence I had no sitting last Thursday. To-day, Mrs. Deane's left arm was in a sling, and to move her fingers caused her pain, so that she could not do any manipulation with the left hand.

To-day I suggested a "square with sharp angles." Each experiment lasted fifteen minutes.

**(102b) Second experiment**—A packet of twelve sheets of silk-glaze paper held between Mrs. Deane's hands for fifteen minutes; result, a slight brown "S" on the bottom sheet,  $1\frac{1}{4}$ -in high, nothing inside.

**(102c) Third experiment.**—Two focussing screens; half-plate size, ground sides outwards, as usual. During this experiment I suggested, very strongly, that Mrs. Deane would put a square with square angles on the plates. I succeeded in making her *laugh* (I consider this useful\*). Result: On right-hand glass, a square with sides about  $1\frac{1}{4}$ -in long and  $\frac{3}{4}$ -in thick (*Fig 256*). On the lower glass a large "S" and a scroll in addition (*Fig. 293, page 172*). All these marks had the same white, soapy look. They turned brown.



*Fig. 256*

**April 23rd, 1925.**—Last week Mrs. Deane was bitten on the left forearm by her big dog, "Bruce," as noted in the last report. She had been to the hospital this morning to have the wounds dressed, and was late for the sitting.

\*In *Psychic Science*, January 1934, Dr. Glen Hamilton wrote: "As we had been repeatedly informed, back of the nonsense talk, the controls insisted, was a serious purpose: they desired us to be relaxed, hence the fun to make us *laugh*, we were to be gay, hopeful, to be contented and non-expectant, for when in this state psychic energies, they claimed, energies of which we knew nothing, were available for their use. This was true, they said, of both medium and sitters."

On account of the dog's bite Mrs. Deane's arm was in a sling, so she could not make much use of her left hand. It hurt her to move her fingers.

During each experiment to-day I put a head-band on Mrs. Deane's head, and a piece of paper under her feet, withdrawing them after each experiment.

To-day I kept on suggesting a triangle

(102d) *Third experiment*—Two new pieces of focussing glass screen between Mrs. Deane's hands. During this experiment, as during the others, I shone my torch on Mrs. Deane's hands. On one occasion I got the impression of Mrs. Deane's right hand being 6-in. above the plate, but immediately I saw it, or rather, instantaneously afterwards, casting my eyes lower, I saw her hand on the plate. Now, there was no movement of the hand, I should have seen that

I asked Mrs. Deane whether she had moved her hand. She said, quite calmly, she had not moved her hand. Later on she remarked what I had said about seeing a phantom hand was interesting. Had I perhaps seen something which does the things? The result of this experiment was: On the top plate an unfinished triangle, 2-in. long (Fig. 257). On the lower plate there were some large, curved marks. Now, certainly, Mrs. Deane could have done nothing on the lower plate on account of the injury to her left hand. This applies also to (102b and c).



Fig. 257

Before each experiment Mrs. Deane wiped her hands, in my presence, on a clean duster I had brought with me.

**April 28th, 1925.**—A poor day. Mrs. Deane complained of feeling unwell. My suggestion to-day was a triangle. Two hanging-papers, one foot-paper, a head-paper, a breast-paper. All *in situ* as usual. Usual precautions.

*Second experiment*—Wax paper as before. Result, nil.

(102e) *Third experiment*—Two focussing screens between Mrs. Deane's hands, covered with the cardboard tube as usual. Result, two large marks on one of the glasses. One of the marks triangular in shape. The glass with marks had rested on Mrs. Deane's left hand. I thereupon pressed the other glass on Mrs. Deane's left hand. No mark was made on the glass.



Fig. 258

On the breast-paper I found a light-brown mark like an "S" (Fig. 258). This turned in time to two shades of brown, one very dark.

**April 30th, 1925.**—A bright day. Mrs. Deane complained of want of sleep for several days, and a headache, but in outward manner she seemed all right. She was very patient, but seemed a bit bored with the experiments.

I gave her no intimation of what I proposed to do to-day. I had my electric torch, which I used freely, for I had darkened the dark-room a good deal. I had the usual hanging-papers, which remained *in situ* the whole time, as did a breast-paper, a head-paper and a foot-paper; the two latter were removed each time. Mrs. Deane sat on her stool as usual. I stood opposite to her. I put my black cloth over her lap, it extended to the floor. She never touched the foot-paper. She had her boots and stockings on.

(102f) During the last experiment to-day some marks came upon the foot-paper;

one a pinkish yellowish-brown mark,  $4\frac{1}{2}$ -in long (Fig 260 reduced  $\times \frac{1}{3}$  linear) The mark appears to have got broken or twisted during the process of application I have untwisted it (Fig 259) It occurs to me that it was originally an "S," as so many "S's" appear on the materials subjected by me to Mrs Deane's influence Compare Fig 260 with the large "S's" which appeared to-day on the Autotype tissues (Figs 262 A and B)

Other marks also appeared on the foot-papers One resembles a man's profile with a hat (Fig 261)

A largish distorted "S"-like curve, 2 in  $\times$  2-in, lightish yellowish brown, came on the head-paper, this was not visible this day (30th)

It was seen at my office the next day There was a mark on the breast-paper, not the skin side

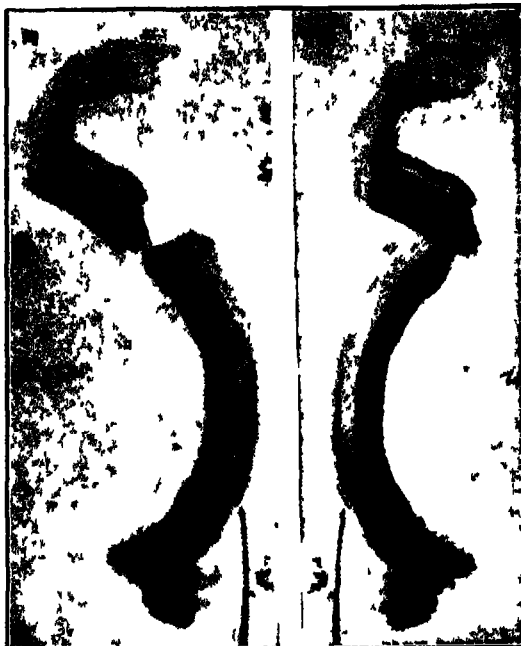


Fig 259

Fig 260

(103) *Second experiment*—The evening before, at home I had sensitised six pieces of Autotype camo-white pigmented tissue I did this by the light of a red lamp I kept them in a box when dry and wrapped the box in two pieces of paper After the first experiment I told Mrs Deane I was about to experiment again with pigmented tissue which I should take away with me and develop at my office I pinned two of these half plate size pieces, sensitised side upwards side by side on the board with ledges as previously described Mrs Deane held her hands over these pieces, without touching them, for fifteen minutes On removing her hands I found on each sensitised sheet a huge "S"



Fig 261

brown in colour, with a curve as if it were bent over, like a solid square bar would be bent, one surface of which was darker than the adjacent one, of such a character that they could not have been done with a finger (Fig 262 A and B) I used my torch frequently during these Autotype experiments, and I can honestly assert that Mrs Deane did not move her fingers or hands, for I used my torch when I thought fit without notice and caused the light to shine by simply turning the torch over in my hand, so that the battery fell in the case and made the connections without any warning sound or any difficulty This description applies to the three experiments I made with tissue sheets I removed the first tissue sheets and put them into the box They were not wet

(104) *Third experiment*—I took two other pigmented tissues which were treated exactly as the first two After fifteen minutes the result was On the one sheet two broad lines from corner to corner, crossing one another, brownish in colour, on the other sheet an "S" similar to the first two, but much smaller (Figs 262 C and D) For figures see next page

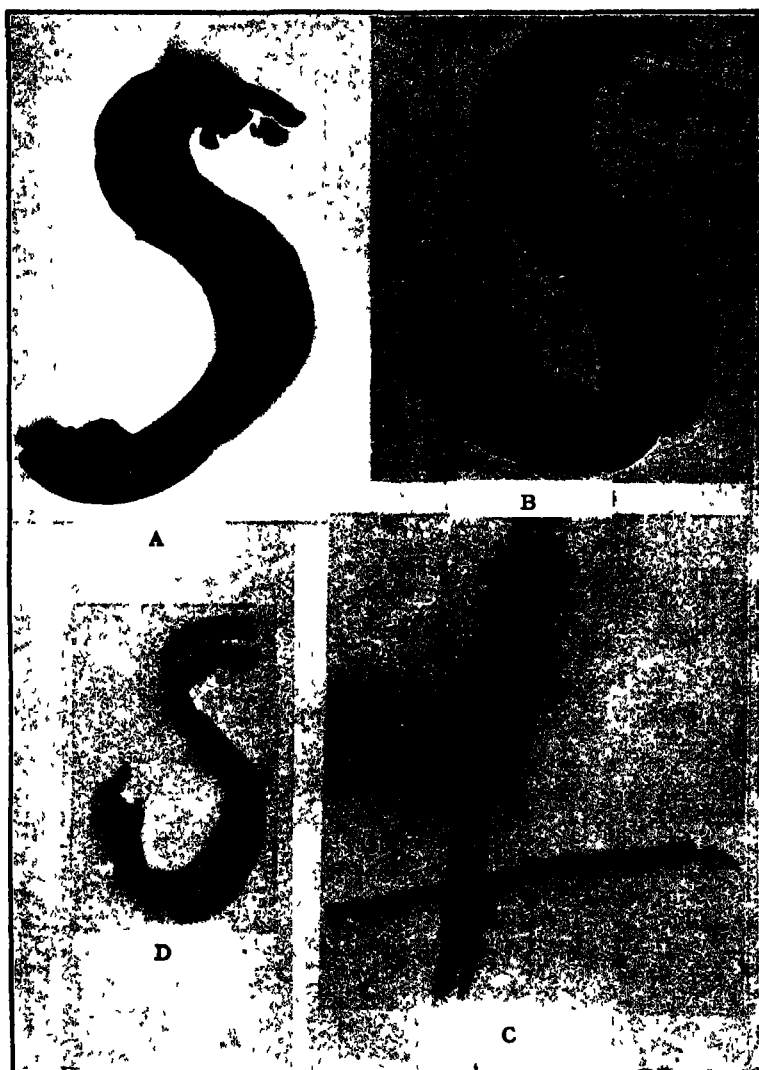


Fig. 262

*Fourth experiment*—Two more tissue sheets for fifteen minutes. On this occasion Mrs. Deane put her hands flat upon the tissue. Result, nil.

During all to-day's experiments I suggested a triangle chiefly. I also suggested a perfect circle, the head of the late dog "Bruce," or any nice picture. My suggestions were evidently ignored.

On developing the tissues at my office the last two left blank glasses. I used Autotype transparent glass supports. The other four left the brown marks upon the glass supports, together with fair margins of the white pigmented gelatine, which had evidently become insoluble. - Mrs. Deane certainly has no knowledge of chemistry and did not know I was going to bring Autotype tissues to-day. I have to note that on developing the first large "S" I noticed that some of the brown colour ran as if dissolved. It had a reddish-brown tinge. This did not happen with the second large "S," nor with the other two marks.

Under the conditions it was impossible for Mrs Deane to have used any material. I examined her hands and wiped them with my duster before each experiment, and examined her hands afterwards, and her fingers had no stains nor any moisture. I tried my own hands on the last two tissues, which were blank, with no effect

**(104a) Comment**—It seems out of the question that Mrs Deane could have produced these *large* marks, requiring so much material, by fraud, under the conditions reported above.

**May 5th, 1925.**—I took with me to-day, as a surprise to Mrs Deane, the structure which I call "hand-stocks," and which is described and illustrated on page 107. Mrs Deane complained of not having slept at all last night.

Experiments with Mrs Deane's hands imprisoned in the hand-stocks—each fifteen minutes I suggested a triangle to-day or any good picture

**First experiment**—Two pieces of cartridge paper, side by side, on the horizontal board, and one piece on the easel Result On the left piece of horizontal paper, a light yellowish mark, which turned dark brown

**Second experiment**—Two pieces of Autotype tissue under hands. Result Marks 2-in  $\times$  1 $\frac{1}{2}$ -in dark brown under centre of right hand

**Third experiment**—Two pieces of ground glass under hands Result one of the glasses a large circular patch appeared under the centre of one hand, very light in colour

On the easel paper were two brown strokes  $\frac{3}{8}$ -in wide,  $\frac{7}{8}$ -in and 1 $\frac{7}{8}$ -in long—evidently produced by a liquid as one had a blob at the lower end of it darker in colour than the rest, yet they were dry

**May 7th, 1925.**—A fairly bright day Mrs Deane cheerful, but complained of want of sleep the night before

In all the three experiments to-day I used the instrument imprisoning the hands (the hand-stocks) and had my electric torch in action now and again During all experiments there was no rustling or other noise

To-day I suggested, during each experiment, a triangle should appear

**(104b) First experiment**—Piece of cartridge paper on easel, two pieces of paper under the hands We sang "Abide with me" during each experiment Sole result of first experiment, a mark which, at a great stretch, might be called a circular triangle, 1-in  $\times$   $\frac{3}{4}$ -in, appeared on the paper under the right hand, of light pinkish-yellow, which turned dark brown The papers under the hands were double pieces The mark was on the top outside



Fig 264



Fig 263

**(105) Second experiment**—I placed a piece of cartridge paper on the easel, and a board, which I had brought with me, with two pieces of Autotype cameo tissue, which I had sensitised overnight, fixed thereon, under her hands I suggested, vigorously, a big, thick triangle with broad lines The result was a triangular mark on the paper on the easel (*Fig 263*), and under the right hand, a dark brown, thick-sided triangle (*Fig 264*) On the left tissue was a large reversed "S," brown in colour, not so solid as the triangle (*see Fig 265, page 160*) The articles are always inserted under Mrs. Deane's hands and on the easel after Mrs Deane's hands are imprisoned, and removed before her hands are freed.



*Third experiment*—A piece of paper on the easel, two focussing glasses under the hands, rough side up

(105a) Result of third experiment, a large, reversed "S" on the easel paper (Fig 266) As usual I took everything away with me

I developed the two tissues of the second experiment at my office, and succeeded in transferring the gelatine to prepared transparent glass supports, which I had bought from the Autotype Co The result on the supports was, after thoroughly splashing them with water at 100 deg Fahr., according to Autotype directions, that the brown marks remained upon the glass, together with the insoluble gelatine impregnated with the white colouring matter originally in the tissue, covering and adumbrating the triangle and the "S" This experiment is beyond all cavil. Before we started experiments this morning, Mrs Deane and I collected together the many smoked cardboards which were in the room for removal to my office The result was that Mrs Deane's hands were very black and she had to wash them thoroughly before we started our experiment I did not fail, however, to examine them and wipe them with my duster before each experiment



Fig 265

(106) Comment—It has been pointed out to me, by friendly critics, that the hand-stocks, as described and illustrated, do not absolutely prevent Mrs Deane withdrawing her hands I agree that with much highly conspicuous wriggling she might manage it, but I can assure the reader that it was impossible for Mrs Deane to withdraw and reinsert a hand without my observing it, and therefore even more certainly impossible for her to have put the "S" and the triangle on the easel unknown to me, or the triangle and the "S" on the Autotype paper with some material capable of rendering the gelatine insoluble The dark-room was by no means dark; there was light from the ruby window over my shoulder, and I used my electric torch frequently I am very acute of hearing and the least sound brought my torch into action; I had but to turn it over to produce the light.

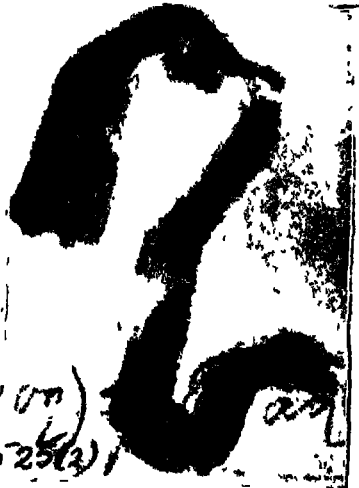


Fig 266

Later on I made another pattern of hand-stocks, as the wood hurt Mrs Deane's wrist, and I thought a strap would, perhaps, be even more efficacious, though I had no doubt of the efficacy of the stocks used so far by me

**May 12th, 1925.**—Fine sunny day Mrs Deane very tired from last night's séance She said the séances always made her very tired the next day

In my experiments to-day I made use of the hand-stocks described in a previous report In addition, I had two hanging-papers, a breast-paper and a head-paper. Result of these, only a small mark on the breast-paper.

(106a) I brought with me, also, a pair of felt shoes with high uppers, specially made for me, with wooden soles, and two loose blocks of wood fitting in them. On each of these blocks of wood I fixed, by means of drawing pins, a piece and a half of half-plate Seltona paper, and inserted a block into each slipper. Mrs. Deane took her shoes off and put her stockinged feet into these slippers, wearing them the whole time. Result of experiment with these shoes, nil.

(107) *First experiment*—Hands imprisoned in the stocks, two pieces of cameo-white pigmented tissue, one under each hand, one piece of cartridge paper on easel. Result, an "S" on one of the tissues, fifteen minutes.

**May 14th, 1925.**—Weather very bright and sunny

(108) I used the hand-stocks in all to-day's experiments. My suggestion to-day was a triangle. Mrs. Deane wore a head-band and also a breast-paper, and had her stockinged feet in my felt shoes, with Seltona paper inside the shoes. Before beginning experiments I remarked to Mrs. Deane that I had left my chalks behind, and there was nothing for the operator to work with. As if to show that the operator was not dependent on my supplying colouring material, a small, blue-violet coloured triangle appeared on the head-band (Fig 267). As regards the breast-paper, at the end of the sitting I found a blackish brown smudge on it.



Fig 267

*First experiment*—A piece of Seltona paper under each hand and one piece on the easel, fifteen minutes. Result, a few brown smudges on each hand-paper.

*Second experiment*—Two pieces of sensitised cameo-white pigmented tissue, one under each hand, fifteen minutes. Result, one indefinite brown mark.

*Third experiment*—Mrs. Deane was impressed (she said) to try the second experiment over again with the same papers. Result of this experiment, nil.

To-day Mrs. Deane was much affected by an article which appeared against her in a weekly journal.

**May 21st, 1925.**—Very fine day. Mrs. Deane was in good humour.

I darkened one side of the window, which lets rather too much light through on bright days. As an extra control, I held Mrs. Deane's hands by placing my left under her left, and my right over her right, during each experiment to-day.

I suggested the figure "4" to-day. Mrs. Deane wore a head-band and a breast-paper. I had put Mrs. Deane's stockinged feet in my special felt slippers, containing boards, each with two pieces of half-plate Seltona printing paper. She wore these slippers during all four experiments. (See (106a) p 161)

*Third experiment*—Two sheets of Seltona paper held between the hands. After commencing this experiment, I opened the door and took one or two strides in the main room to obtain a box to sit on. On my instructions Mrs. Deane put her hands in the doorway, so that I could see them while I fetched the box. Before recommencing the experiment, I examined the papers and found on the left hand one, the lower one, a large scrawl, something like a "9" reversed, the stroke of it being over  $\frac{1}{2}$ -in wide. There was nothing on the top paper. I had no electric torch with me to-day. Mrs. Deane held the two papers between her hands, with mine top and bottom. I suggested, vigorously, a "4," and after fifteen minutes I took the papers away and found a big "4" under the palm of her right hand (Fig 268) brownish in colour, and brown finger-marks. I would mention, that Mrs. Deane had

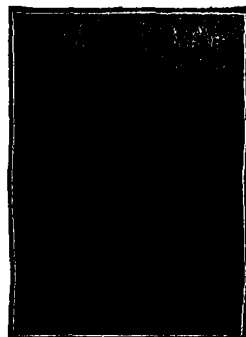


Fig. 268

dipped her hands in water before the first experiment and wiped them on a duster I had brought with me. I wiped her hands with the duster before each experiment. I put the Seltana paper into hypo. The brown marks got fainter, but remained. The brown did not run at all.

*Fourth experiment*—Two focussing screen glasses held under Mrs. Deane's hands, with my hands under and over as before. There was a grating sound, as if some sand were between the plates. Mrs. Deane stated she felt as though there was a second hand under each of her hands, and that her own hands were separated further than they actually were. I told her that during the third experiment I had a peculiar idea that my left hand was above my right, and I had a drowsy feeling. It was only a sensation. I know my hands were as I placed them originally. I also got, as I have had before, a frontal headache, quite temporary. There was a faint smudge on one of the plates.



Fig 269

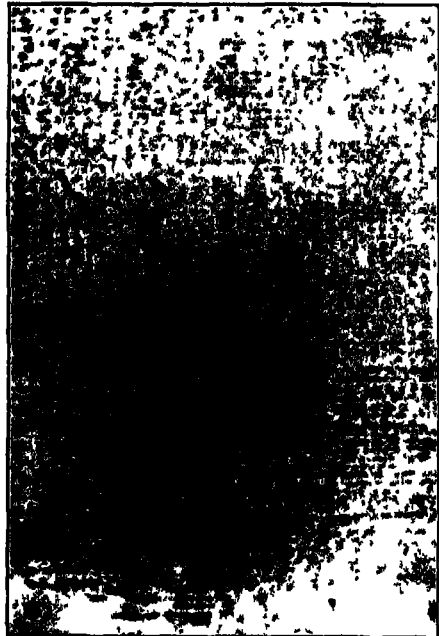


Fig 270

As regards the four Seltana sheets in the shoes, there were small brown stains on all four, one of them was a print of the webbing of the stockings Mrs. Deane was wearing (*Fig 269*). I put these sheets into the hypo and took them away with me. I dried them at my office.

*Fig. 269* shows the brown mark found on the Seltana. *Fig. 270* shows a control mark made by pressing a similar stocking impregnated with a colour on to paper. Both are enlarged  $\times 2$  linear in the illustration. There was no opportunity for Mrs. Deane to put colour on her stocking to mark the Seltana paper.

**May 26th, 1925.**—Weather cloudy and bright. Mrs. Deane in good humour. I examined her hands, which were clean from a recent washing, which they required, as she had been cutting the grass in the front garden. I brought a duster and she wiped her hands in my sight before every experiment.

(109) I put cartridge paper in the two felt shoes. Mrs. Deane had her feet stockinged. Before I placed each foot in the shoe lined with cartridge paper, I got her to rub her feet on a clean piece of cartridge paper. Neither stocking left the least mark. I put on her head the head-band of the previous sitting. I removed it after each experiment. There was a mark from the previous sitting. Nothing more came on it. She fixed her breast-paper as before, under my supervision, as always. A blackish mark came on this, similar in colour to a blackish mark which came on one of the shoe papers. On this shoe-paper three definite thick brown marks, not very dark brown (they have turned very dark brown) not smudges, but definite marks (*Fig 271*), appeared centrally below the sole of the foot. Mrs. Deane kicked the shoes off and I took them. She had no opportunity of touching the paper, for I put her feet in the shoes.



Fig 271\*

*First experiment* — I placed my black cloth on Mrs. Deane's lap and it hung down over her lap and shins to the floor during each experiment. I had prepared a frame of wood  $\frac{1}{2}$ -in. thick with a slot, so that a half-plate could slide in and out. On the top side of the frame I had fixed strips of copper, each  $\frac{1}{4}$ -in. wide, transversely,  $\frac{1}{2}$ -in. apart. On the lower surface I had placed similar strips of zinc. In the slots I slipped two pieces of cartridge paper about 4-in. or 5-in. wide. Mrs. Deane held the frame between her two hands for fifteen minutes. The result was two marks on the upper and two on the lower paper in position between the strips (*Fig 272*).

Mrs. Deane showed me afterwards that she could get her finger between the strips. The marks, however, were not such as a finger would produce. They were very light brown, hardly discernible. Afterwards they became very dark brown. Her hands had been wiped, and I used my electric torch off and on, supplementary to the light from the window.

To-day I suggested a "3" or a Greek  $\phi$  (Phi). She said she did not know what a Greek Phi was.

(110) *Second experiment* — The holding, between Mrs. Deane's hands, of twelve pieces of wax paper, pinned together at one corner, furthest from her wrists. I continued the suggestion. The pressure and heat of her hands caused the sheets to cohere somewhat. After the experiment I took

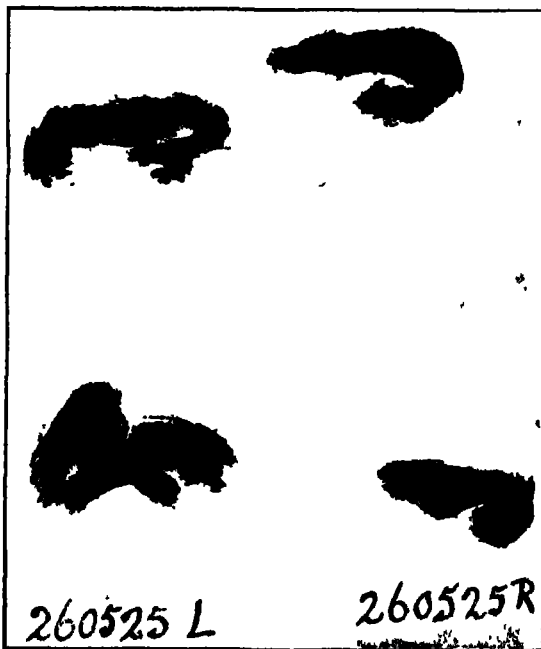


Fig 272

the wax paper away from Mrs. Deane, and I saw that the upper surface had a

\* The Main Feature.

small "3" on it. I pulled the inner pieces apart and found a large "3" on one of the inner sheets (Fig 273E). On examining the top sheet again, I found that the small "3" now formed part of a larger design, that is to say, *something extra had appeared* since I first examined it, *while holding it in my hand in the main room* (Fig 273D).

(111) *Third experiment*—I used the hand-stocks with a piece of blank cartridge paper pinned on the easel. I put the black cloth on Mrs. Deane's lap and legs as before. She placed her hands on the board and I imprisoned them by means of the easel, as previously described. I then placed under her hands a board with two, half-plate size, Autotype white cameo pigmented tissues which I had sensitised the night before and dried. I continued my suggestion of a "3". After fifteen minutes I removed the board and while Mrs. Deane's hands were still imprisoned I rubbed each hand on a piece of plain cartridge paper. Neither hand left any mark. I felt her hands all over and got no mark. I examined her hands afterwards and found them free from any marks. There was one big "3" on each of the tissues, brown in colour. They were in the same position on each paper viz., the left hand top corner. One of them is like ribbon, not like a finger streak (Fig 273B). There was a light brown 3 (Fig 273A) on the paper on the easel  $\frac{1}{4}$  in wide. This 3 appears to have a Greek Plus added to it?

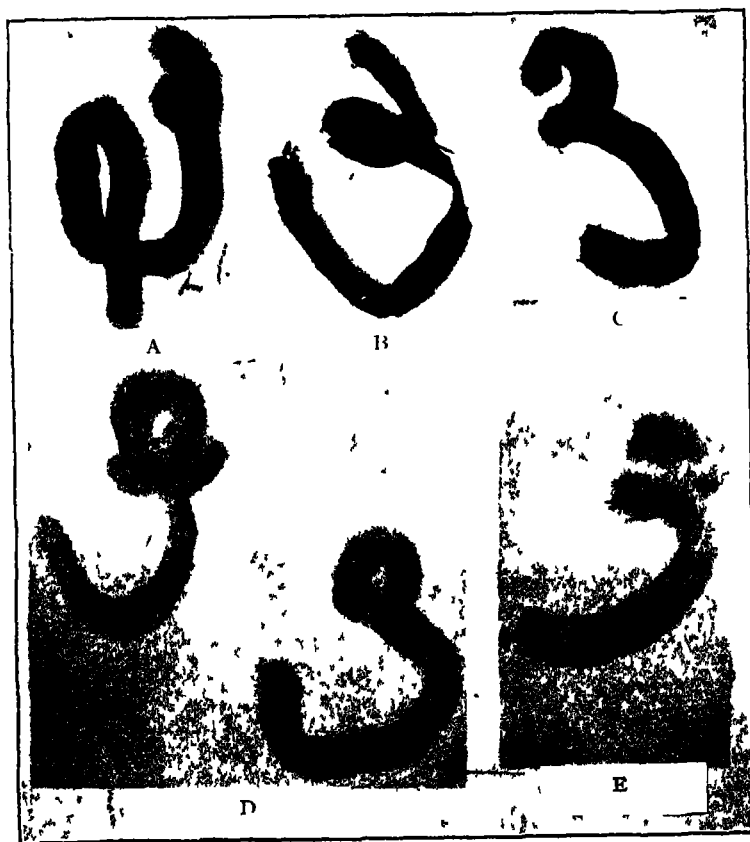


Fig 273

On developing the tissues the glasses became quite clear, except as regards the "3's" (Figs B and C), each overlaid with white insoluble gelatine

*Fourth experiment*—We remained in the cabinet, and I gave Mrs Deane two half-plate focussing screens to hold between her hands, while I held my hands clasped over hers We sat for about ten minutes Result, very slight, if any, marks I took everything away with me

(111a) *Comment*—I consider to-day's results exceedingly good and evidential It is really out of the question that Mrs Deane put the "3's" on the various materials in any normal manner One cannot render the tissue insoluble by simply rubbing it with the finger, and where Mrs Deane's hands were pressing on the tissues they left no effects The originals have only to be seen for anyone capable of accepting such new evidence, to recognise the impossibility of the marks having been made by Mrs Deane normally To-day's work is good proof of Mrs Deane's curious power

**June 2nd, 1925.**—A bright day Mrs Deane well

(112) Head-band, papers in felt shoes, put in by myself with great precautions, breast-paper, no result except on the breast-paper Two light pinky-yellow marks, which turned deep-brown, one  $1\frac{1}{2}$ -in  $\times$   $\frac{3}{4}$ -in (Fig 287, page 170) This illustration is put on page 170 to enable the reader to compare it with a similar mark obtained on the easel paper on June 11th

*Second experiment*—A packet of wax paper held between Mrs Deane's hands for fifteen minutes Her hands were imprisoned in my cardboard tube during this experiment I suggested a capital "B" Result, no coloration anywhere There was an impression on the top sheet, a little over an inch long, which might be taken for a "B" The "B" came out more distinctly after some days (Fig 274)

(113) Some months after this day I found a faint "B" on an *inside* page of this packet It had taken a long time to become visible

(114) *Third experiment* Two sensitised Autotype cameo-white half-plate size tissues, brought with me, already pinned on a board side by side Before this experiment, I examined Mrs Deane's hands again, and wiped them with a clean duster I had brought with me I had not the hand-stocks with me to-day I had my

ruby electric torch and used it frequently Mrs Deane put her hands flat on the two pieces of tissue The palms were slightly cupped in the usual natural relaxed condition I suggested

a "B" Mrs Deane asked me why I said, because it was easy to write in one stroke She suggested a capital "B" was a two-stroke letter I pointed out that the straight stroke could be produced by an upward movement, of which the two loops could be a continuation My suggestion was a capital "B" on one sheet and an "S" on the other I kept on repeating it, and managed to get a slight laugh out of Mrs Deane This I consider useful. The result was a

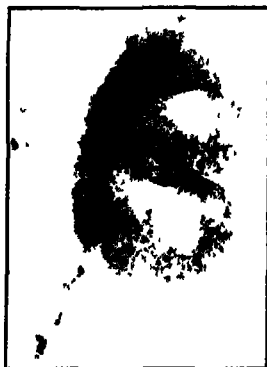


Fig 274



Fig 275



Fig 276

thick brown "B" on the right sheet, about  $1\frac{1}{2}$ -in. in height, made with a single stroke as described by me. On the left sheet there was a brown "S," also about  $1\frac{1}{2}$ -in. high (Figs 275 and 276, page 165). These tissues were developed by me and left the marks fairly thick on the glass supports, accompanied with white insoluble gelatine.

(114a) *Fourth experiment*—Two pieces of focussing screen held between Mrs Deane's hands imprisoned in the narrow cardboard tube, from which Mrs Deane withdrew her hands, while I held the glass plates from the opposite open end. Result, a light pearly mark of fair size on each plate. I happened on the 19th of June to look at these plates and noticed that the marks had become distinct, on the one a large "S," and on the other a mark which I read as a "B" (Fig. 277).

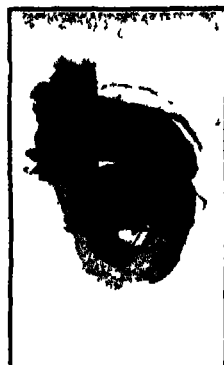


Fig. 277

**June 4th, 1925.**—Mrs Deane complained of a bad night.

She wore the head-band of previous sittings, a breast-paper, and papers in her felt shoes.

*First experiment*—I gave her a piece of cartridge paper, folded in two, which had been impregnated with an acid solution of sulphate of quinine, to hold between her hands for fifteen minutes. Result, a few fine brown spots appeared later.

(115) *Second experiment*—Twelve sheets (twenty-four pages) of wax-paper, pinned together at the top left hand corner, held between Mrs Deane's hands for fifteen minutes. As usual I stood opposite her, watching.

I suggested a capital "W" during all to-day's experiments, and tried to make Mrs Deane laugh. This wax paper was the same as held on the last occasion, when I suggested a "B." On that day I noticed a faint depression without colour on page one, which suggested a "B,"  $1\frac{1}{2}$ -in. high. It was but a suggestion. To-day, a brown stain, which certainly recalls a "B," shows at that particular spot (Fig 274, page 165). Evidently it was latent. At the termination of to-day's experiment I found the wax sheets coherent.

On opening them in various places and looking through them at the light, I saw on an *inside* page the faintest indication of a large "W," so faint that it could easily be simply the result of



Fig. 278



Fig. 279

creases in the paper. I could discern no other mark on any of the inside sheets. The next day there was a distinct light, dirty-grey, large "W" in the position,

and of the shape and size I noticed at first. On Saturday, June 6th, the "W" was quite distinct on page 13 of the packet inside (*Fig. 278, page 166*). These facts are corroborated by one of my lady clerks, who examined the papers with me on each occasion, so it is not a case of hallucination on my part.

*Third experiment.*—Mrs. Deane's hands imprisoned in the stocks over sensitised Autotype white tissue, fifteen minutes. A piece of plain paper pinned on the easel. No visible result, but, on developing, one glass support showed a conglomeration of brownish specks.

**(116) Fourth experiment**—Mrs Deane's hands in stocks over two focussing glass screens. No result. Result on easel-paper, three parts of a "W" (*Fig. 279, page 166*).

No result on head-paper. No result on foot-paper. On the breast-paper a small light brown-black mark with a slight wave, giving it a "W" character, on the side away from the skin.

**June 9th, 1925.**—A bright sunny day. Mrs. Deane in good humour.

I darkened the room. The dark-room was dark. I had a new battery in my electric torch, which gave a brilliant light. I used it frequently, and I am sure Mrs Deane did not move her hands away from whatever she was holding. Head-band, breast-paper, two pieces of paper in wooden-soled felt shoes.

*First experiment*—Mrs Deane held between her hands the frame with zinc and copper strips and string wound across them as used in previous sitting, fifteen minutes, no result. Nothing on head-band. On the lower shelf I had placed a box (open) containing a dozen sticks of coloured chalks.

**(117) Second experiment**—During this and the subsequent experiments I told Mrs Deane I was going to suggest she should put on the various papers, etc., a letter I was thinking of. I wrote an "N" down on a piece of card. Mrs Deane could not see me, nor did she know I was doing it. I kept repeating the suggestion, not mentioning the letter, except as stated in the last to-day's experiment. I gave Mrs Deane a packet of twenty-four sheets, pinned together at the top left-hand corner, which I told her was wax-paper, but which I found out afterwards was what is known as silk-glazed, to hold between her hands while I watched. This paper differs from wax in that one can write on it with ink. Fifteen minutes duration of this experiment. I took the packet away from Mrs Deane, and, on holding it up to the light a few leaves at a time, I saw one mark about  $1\frac{1}{2}$ -in  $\times$   $\frac{1}{2}$ -in (*Fig. 281, page 168*). It was not wet, but it appeared to have dampened the paper. It was on the *inside* page 21, and represents (at a stretch) an "n". There was a slight stain in juxtaposition on page 20. I then noticed there was a mark on another *inside* page. I did not find this when I first examined the packet after the experiment. It appears to have come on while I was holding the papers. They were pinned together at the left-hand top corner. The second mark was irregular, roundish, about 1-in in diameter. It was not wet, but the paper appeared lump under it. This was page 39. There was a slight stain on page 38. *One cannot conceive how the contiguous pages were not equally stained.* Nothing on the head-band.

**(118) Third experiment**—I put Mrs Deane's hands in the hand-stocks, with a piece of cartridge paper fastened on the easel. (Before this experiment Mrs. Deane placed her two hands on my head while I thought of the letter "N"). Under her hands I placed two pieces of cameo-white pigmented tissue, sensitised overnight, and well dried, and pinned side by side on a board. We sang "Abide with me" and I suggested, vigorously, "Mrs. Deane will, Mrs Deane must, put the letter I am thinking of on the paper under her hands, on the easel, on head-band, on the breast-paper, on the foot-paper." The result of this experiment, which lasted fifteen minutes, was a definite "N" on the head-band.



(Fig 280) and an indefinite "N" on the paper on the easel (Fig 282) and by the side of that was a large vermillion coloured mark, which was wet. The



Fig 280

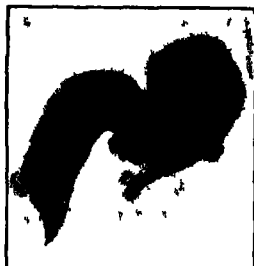


Fig 281



Fig 282

vermillion mark measures  $2\frac{1}{2}$  in  $\times$  2 in and my nephew when he saw it called it an 'S'. A portion only of this is shown in the figure. The 'N' was light brownish-black. Quite impossible for Mrs Deane to have put these marks on the paper on the easel without my knowledge. She remarked that the red probably came from one of the chalks. The chalks were all side by side in the box, and she picked one out which corresponds exactly in colour with the mark on the easel paper. On one of the pigmented tissues there were some light brown marks, indefinite in shape. The other tissue was blank. On transferring these later at my office on to glass, two large designs of the white gelatine remained on the glass, much larger than the brown marks. I verything washed off the glass to which I transferred the blank tissue, no gelatine was rendered insoluble in that one.

(119) *Fourth experiment*—I replaced the head-band. I put a new piece of paper on the easel. I wiped Mrs Deane's hands carefully with my duster, as I did before every experiment. I imprisoned her hands with the easel and placed two focussing glass screens under her hands. I vigorously suggested "the letter I am *thinking of*," but on this occasion the letter "N" slipped out twice, but as I was talking rapidly and droning, I



Fig 283

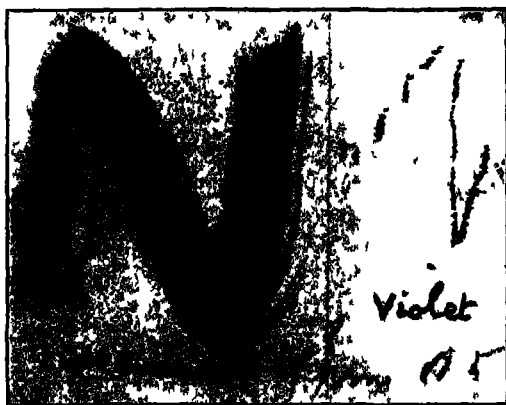


Fig 284

am sure Mrs Deane did not notice it consciously. I asked her (not immediately after the slip) whether she had any idea of the letter I was suggesting. She said "No. Was it a 'P'?" She may have mistaken the "S" previously

obtained on the easel paper for a "P." During this experiment I placed the box of chalks on the ledge of the easel. One of the pieces fell down. It was a light pink piece. The result was, on the easel paper, a definite "N,"  $1\frac{1}{2}$ -in broad and  $1\frac{1}{2}$ -in high, strokes  $\frac{3}{4}$ -in broad, light brown, it has not turned dark. There was also a thin, bent line, violet in colour, somewhat like an "N" (Fig 284, page 168), and a faint "N" on one of the glasses (Fig 283, page 168).

(120) On the breast paper there was a red smear (of the same colour as the "S" on the easel) on the side away from the skin. As regards the foot-papers in the slippers there was a large solid mark near the heel of the right foot,  $2\frac{1}{4}$ -in long,  $\frac{3}{4}$ -in wide, pinkish-brown of different shades, it turned dark-brown. On the edge of the paper—this edge was an upright fold of the bottom piece, 3-in high—were slight stains, both inside and outside, as though the paper there had got marked while the colour was apportioned (?) to make the larger mark under the foot. Before Mrs Deane inserted her stockinged feet (she wore silk stockings to-day) I put a piece of plain cartridge paper under each foot in turn, and she wiped each foot on this paper, leaving no mark. Immediately after wiping I placed each foot in its shoe. I personally removed each shoe.

*Comment*—This report was written out the day of the experiment. I consider this large brown mark excellent evidence of the work of an invisible operator with apportioned material. It was quite impossible for Mrs Deane to have access to the paper inside the felt shoe without my knowledge. These shoes were made specially for me with high uppers to prevent any such access. I was close to her the whole time. The paper was 7-in long, 10-in wide, folded in three,  $3\frac{1}{2}$ -in under the foot, 3-in upright on one side  $3\frac{1}{2}$ -in on the other. The two small marks were not larger than a 3d piece, right on one top edge (both sides of it) 3-in away from the large mark, nothing could have been poured in. Certainly the paper could not have been removed without my knowledge, besides any liquid would have stained her sock and the shoe which I should have seen.

**June 11th, 1925.**—Fine, very sunny day. Mrs Deane in good humour. (120a) Head-band, taken off after each experiment. Breast-paper left in all the time. On this occasion it was a double paper. Mrs Deane's feet naked, placed on two large pieces of plain cartridge paper, one above the other, her feet being wiped on a preliminary piece of paper. A bowl of water under chair. End of cartridge paper lay on top of bowl. Foot-papers removed after each experiment. Box of chalks put on lowest shelf. Electric red light torch freely used. Dark-room quite dark. The suggestion to-day was a Greek Omega (which Mrs Deane afterwards stated she did not know was a Greek letter, but connected with something biblical) and the letter of the English alphabet I am thinking of. For the first two experiments I thought of a "Y," but after I slipped this letter out by mistake, though unnoticed by Mrs Deane, I changed the letter, in my mind, for the last two experiments, into an "R," which I wrote in the dark on the back of a postcard several times, holding the postcard vertically, close to me. Mrs Deane could not see anything of what I was writing. I wrote this down first as a piece of testimony, and, secondly, because the written word might help perhaps in telepathy.

*First experiment*—Frame with zinc and copper slips crossed by string fixed in position by gummed paper strips, leaving holes too small for the finger-tips, fifteen minutes. Result, four small smudges on the lower paper, one small smudge on the upper paper, all occupying the square openings. There was some stain on the string in some of these places. Of course I wiped Mrs Deane's hands before all experiments with my duster, brought with me. There were no marks on her fingers. There was a faint mark like a "C" on the head-band.

*Second experiment*—A thick packet of ninety-six sheets of wax paper held between Mrs. Deane's hands, fifteen minutes. Result, a small brownish-black mark on the outside of top sheet. The sheets had all cohered. There was nothing inside or on the bottom. Next morning my clerk and I observed a very faint large oval on the top sheet. Nothing on foot-papers up to now



Fig 287\*

(121) *Third experiment*.—Hands in stocks, paper on easel, white cameo tissue under hands. Suggestion of letters Omega openly, and "R" mentally, all the time, fifteen minutes. There was a good deal of a kind of tapping. I called the alphabet, but got nothing definite. Result, a large, 2-in x 1-in., blue mark (apparently done with one of the chalks) on the easel paper (Fig. 286). It is very curious that this indefinite mark should resemble so closely an indefinite mark which I found on the breast-paper on June 2nd (Fig. 287). On the white cameo pigmented tissue under left hand some faint brown marks. Nothing on the other

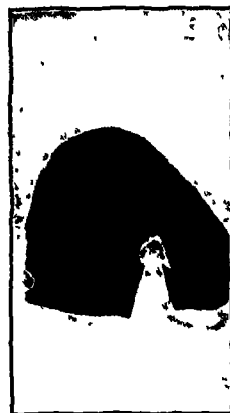


Fig 286\*

(122) *Fourth experiment*—Mrs. Deane's hands remained in the stocks. She held them in the fourth experiment on the ground surfaces of the two focussing glasses. I had turned the easel paper over. After fifteen minutes I removed the easel and took the glasses away. I can assert truly that I never let the letter "R" slip from my tongue. I found nothing more on the easel paper. On the right glass was a small "R" (Fig 289), (my mental suggestion), on the left an "S" (Fig 288) both in yellow chalk (123) Nothing more on the head-band. On the foot-paper was a large blue mark or smudge at the right side of the right foot, evidently a blue chalk mark.



Fig 288



Fig 289

Mrs. Deane pulled out the breast-paper, and on the side next the skin, near the top, was a large blue stroke with the curves of a Greek Omega (Fig. 290). The central loop was much larger than that of an ordinary "Omega," but the shape was the same. The chalks were in

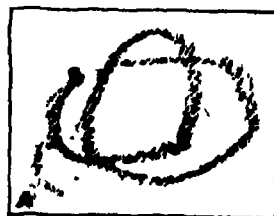


Fig 290

their original positions in their box, as far as I could judge. Omega was the suggestion.

During the last experiment there was a sound as of writing, and we were disappointed not to find writing on the easel paper. It is not unusual with us to hear the sound as of writing and to find nothing.

**June 16th, 1925.**—Mrs. Deane complained of not having slept. Weather very hot indeed. It was very hot in the dark-room.

Naked feet on two layers of plain paper; breast-paper and head-paper. I took head-paper and foot-paper away after each experiment. All the usual precautions taken as regards wiping, etc.

During all to-day's experiments I suggested the Greek "Alpha," or an English letter I was thinking of, which was a "Y."

\* The Main Feature.

(124) *First experiment.*—Two pieces, making eight pages, of folded cartridge paper held between Mrs Deane's hands; fifteen minutes *I held my hands, one above, one below, Mrs. Deane's;* result, a large brown mark on the bottom sheet

(125) *Second experiment*—The thick packet of wax paper, ninety-six sheets, used on the last occasion, held between Mrs Deane's hands They cohered into one block; duration fifteen minutes On the top and bottom surfaces I found large indefinite brown stains, and *inside* between two sheets, where the packet opened most easily, was a brown mark

*Third experiment*—As I had not the stocks with me, I used a cardboard box, 12-in  $\times$  9-in. and 2½-in. high, with a lid I cut two holes in one side, just large enough to take Mrs Deane's wrists Having examined and wiped her hands, I placed under them, in the box, a board with two pieces of half-plate size, cameo-white pigmented tissue, sensitised overnight Removed after fifteen minutes I found an indefinite brown mark on one of them. I explained to Mrs Deane that the "Alpha" was a Greek "A" On the lowest shelf, at the beginning of to-day's work, I had placed an open box with twelve coloured chalks lying side by side.

*Fourth experiment*—I placed Mrs Deane's hands in the box, having put there, first, two pieces of focussing glass, ground surface upwards I suggested, vigorously, the Greek "Alpha" and the letter I was thinking of After fifteen minutes I found on the left focussing glass a well-written English "A," 1½-in. high, and on the right hand glass an "S" 2-in high, also well written These were light blue in colour. The colour was the same as that of a stick of blue chalk among the dozen; they were both quite dry. I need not repeat that I took all the usual precautions

No mark on the head-band, nor on the foot-papers, which had been put in position during each experiment. Nothing on the breast-paper.

**June 18th, 1925.**—Weather cooler, but sunny. Shutters and blind drawn in main room Dark-room dark I used my torch Mrs Deane unusually fidgety at the beginning On one occasion I found her left hand quite away from the wax-paper she was holding Head-paper, breast-paper, and foot-paper The feet were bare Nothing came on the foot-papers

(126) During all to-day's experiments I suggested a Greek "Gamma," or the letter I was *thinking of* I thought of a "Y", I had written it down on a piece of paper in the 'bus going to Mrs Deane's, which paper I kept in my pocket. No result on the pigmented tissue

I removed head-band I inspected it with the torch before the experiment On removing it, I found two small blackish-brown marks with white sparkling crystals on them

(127) *Fourth experiment*—I wiped Mrs Deane's hands carefully and placed beneath them two plain focussing screens, rough side upwards I kept on with my suggestion for fifteen minutes. Her hands were in the box used at the last sitting On the focussing screens were large pearly, silky, white marks, one a distinct "Y" (*Fig. 291*), the other, a scroll, both turned quite brown I declare I never mentioned the letter "Y," which I was mentally suggesting. Mrs Deane guessed I was thinking of a printed "E."



Fig. 291

*Fifth experiment* — After I removed the lid, I took away the focussing screens and substituted for them the two tissues previously used. I put the lid on the box. During this and the focussing screens experiment, I kept on with the suggestions before mentioned. After about five minutes I took off the lid and removed the tissues, which were pinned down flat side by side on cardboard. On the left tissue was a large brown mark somewhat like a "C" reversed,  $2\frac{1}{2}$ -in to 3-in long, and  $\frac{1}{2}$ -in thick (Fig 292). It is interesting to compare this with a mark which appeared on a focussing screen on April 21st last (Fig 293). Mrs. Deane had not removed her hands from the box since placing them on the focussing screens, and there was no brown mark on the focussing screens.

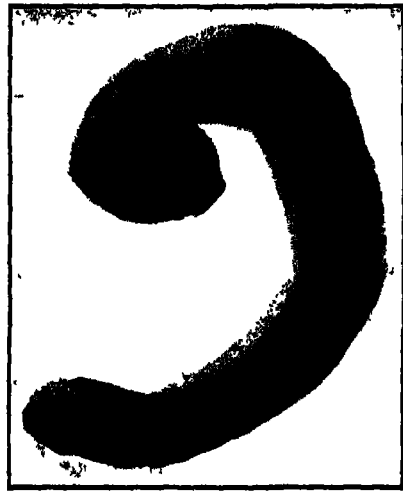


Fig 292

**June 25th, 1925.** A brightish day. Mrs. Deane in good form.

(128) I had brought a pair of cotton gloves, which Mrs. Deane put on in the main room. Head-band on, breast-paper, 9-in  $\times$  7-in, this she inserted while the gloves were on her hands, in my presence, in the main room. I was close by Mrs. Deane while she put it inside her dress in the main room. The whole paper was lost from view. It was not easy to withdraw this paper, as I saw, and more difficult to insert it (9-in  $\times$  7-in), and as I was in close proximity to Mrs. Deane the whole of the sitting, and had her under observation the whole time, I can assert, as confidently as I can assert anything, that she had no opportunity to put any mark upon this paper. She had no access to the chalks I brought before she inserted the paper, yet when she withdrew it in my presence at the end of the sitting, there was a large blue "S" ( $2\frac{1}{2}$ -in high) upon it on the flesh side, as if made with one of my chalks.



Fig 293

(129) I suggested to-day two letters I was thinking of, the Greek "R" and an English "Z". In repeating the suggestion of the Greek letter, the "R" slipped off my tongue, but Mrs. Deane is ignorant of Greek.

(130) *Fourth experiment* — Bare hands in box over two clean pieces of focussing glass. Hands carefully examined and wiped. Fingers opened out. There was a quarter-plate box body on the shelf containing three coloured chalks, one light blue, one dark blue, and one red, fifteen minutes. On one plate came an "S" and an "R" (Fig 294). On the other came several marks, one of which is an English "R" and another like the curve of the Greek letter "r," but the tail is very short (Fig 295, page 173). All these marks are in the light blue of one of the chalks. They were quite dry. It is practically certain Mrs. Deane cannot write the Greek alphabet.



Fig. 294

During two of these experiments Mrs Deane complained of a great pain in her right arm, like severe rheumatism. While she had her hand in the box she said "Oh! it is awful from the elbow to the tips of the fingers." Mostly in the first experiment Mrs Deane reverted to the wonderful way her arm had healed from the bite. She said her flesh always healed well. Mrs Deane has complained frequently of this pain in the arm, mostly when we get no results under the hands.



Fig 295

*Fifth experiment* -- After the glass experiment I kept Mrs Deane's hands in the box while I removed the glasses and substituted for them the board with the two pieces of unsensitised tissues of the first experiment, and put the lid on the box. Five minutes. There were heavy large brown marks on the left piece.

**June 30th, 1925.**—Weather bright. Room darkened. Head-paper, breast-paper, foot-paper. I suggested, openly, a Greek "Sigma," and, mentally, the letter "G."

*First experiment* Hand-stocks. Hands over unsensitised, cameo-white tissue, cartridge paper on easel, fifteen minutes, a mark appeared,  $1\frac{1}{2}$ -in  $\times$   $\frac{5}{8}$ -in, on the easel paper, which turned darker. A definite result.

**July 2nd, 1925.**—Very warm, bright day. Mrs Deane complained of two bad nights. "She thought she would have died!" Breast-paper, foot-paper, easel-paper in position. A  $1\frac{1}{2}$ -in "S" reversed, brown, came on the breast-paper.

In all to-day's experiments I vigorously suggested the Greek letter "Sigma," and the letter I was *thinking of*, viz a capital "G," written with a tail.

**(131) Second experiment**—Sixteen pieces of wax-paper pinned at one corner, held between Mrs Deane's hands. Good observation kept by me, fifteen minutes. Result a curved horn-shaped mark on an *inside* page of the packet (*Fig 296, the lower!*). This horn-shaped mark is similar to a batch of horn-shaped marks which I had been examining at my chambers this week, which were Extras in a set of Mrs Deane's prints (*Fig 296, the four upper ones*). I had not spoken to Mrs Deane about these Extras, but had been much struck with them.



Fig 296

In *Light* of Oct 30th, 1926, appeared an article by Mr R H Saunders, in the course of which he gives an account of sittings he and a friend had with two different mediums, at both of which an ancient Egyptian was described as the guide of Mr Saunders' friend. Mr. Saunders goes on to say "As further

confirmation of this ancient Egyptian being connected with my friend, a capital test was given through Mrs Deane, who, of course, knew nothing of this sitting with the two mediums. An appointment was made by me for a supernormal picture, and Mrs Deane had no idea even of the sex of the friend I was bringing, or what the name was. The photograph showed a crested serpent encircling the head of my friend, and another photograph showed the curved arm of a chair ornamented with a carved lion's head with a duck's bill." Mrs. Deane informed

me that the first sitter with whom this curved mark appeared was Mr. Gillmour, of Belfast. The memories of most living people were full of pictures connected with the recent discovery of Tutankhamen's tomb.

**(131a) Comment**—The appearance of this mark on an *inside page* of the packet of wax papers is really extraordinary

**(132) Third experiment**—Mrs Deane's hands in stocks over sensitised white-cameo tissues, two half-plate pieces, side by side, sensitised overnight by me. Piece of plain paper on the easel. Fifteen minutes. Result. A brown oval mark,  $2\frac{1}{4}$ -in  $\times$  1-in on the paper on the easel, two deep thick brown marks on the left piece of sensitised tissue. On squeegeeing it the two marks showed as depressions on the back, proving that the gelatine had been deeply affected.

**Fourth experiment**—Mrs Deane's hands still in stocks. Two half-plate focussing glass screens, one under each hand; ten minutes. On both came soapy, pearly marks, one an "S" shaped scroll,  $2\frac{1}{4}$ -in  $\times$  1-in, and the other a very big conglomerate indefinite mark covering nearly the whole of the plate. Nothing on the easel-paper. The soapy marks darkened next day.

**July 7th, 1925.**—Mrs Deane complained of having passed a bad night with villainous dreams and a bad headache. She took two aspirins.

During all the experiments to-day I suggested the Greek letter "Mu" and the English letter I was thinking of, which was a capital "E," as written.

**Third experiment**—Mrs Deane's hands in stocks, paper on easel, two pieces of unsensitised, white cameo tissue under hands, fifteen minutes. Result, a brown mark on one.

Before the second experiment I placed a piece of ferroprussiate paper I had prepared, and which was still dampish, under Mrs Deane's feet. I removed it, and replaced it for each subsequent experiment. The result on this paper was a large number of small specks, all about the feet, and large speckled stains, whitish blue, near the outside of the toes of her feet. Ferroprussiate papers always washed by me at my factory after the sittings.

**(133) Fourth experiment—Hands retained in stocks.** Two pieces of sensitised carbon tissue placed under Mrs Deane's hands, plain paper on easel, thirteen minutes. Result. A large, heavy brown mark on the left-hand piece, a very good "G," which letter I had thought of last week. The right hand tissue showed the same "G," but broken. A mark also on the easel. The lower small portion brown, the upper larger blot, light yellow, and very light brown or cream colour, it turned darker. (Figs 297 and 298)

**Fifth experiment**—Mrs Deane's hands still in stocks, two focussing glass screens placed under hands, same paper on easel, five minutes. Nothing more on easel-paper; faintish pearly marks, undefined, on glasses, which darkened.

Nothing on head-paper, nothing on breast-paper.

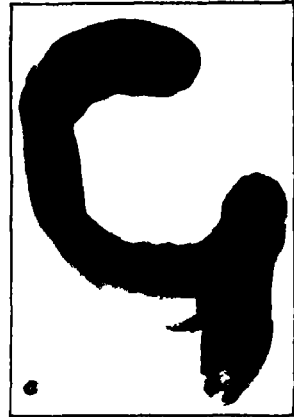


Fig 297



Fig. 298

**July 9th, 1925.**—Mrs Deane in good form, but complained of a continual headache

(134) *Second experiment*—Sixteen sheets of clean wax paper, pinned together at one corner, held between Mrs. Deane's hands; fifteen minutes. Result, an irregular brown mark, 3-in  $\times$  1-in, turning nearly black, between two *inner* sheets, one of them was quite dry. Large brown marks were found by me later at my office, on an outside page.

During all experiments to-day I suggested the Greek letter "Mu" and the English letter I was thinking of, which was a written "E"

*Fourth experiment*—The conversation ran on Mrs Deane learning to write. She spoke a good deal about pothooks and hangers

*Fifth experiment.*—I substituted for the board with the two tissues, two half-plate focussing screens. During this experiment there was a continuous slight grating, hardly taps, on the glass. The result was a large well-formed blue "S," 2½-in high on the right-hand glass, in blue chalk, and on the left a thin blue line of uniform thickness, in the shape of a pothook, and one or two indefinite scrawls of the same uniform thickness, all in blue chalk. As mentioned, Mrs Deane was talking to-day of pot-hooks and hangers

**July 14th, 1925.**—Warm and bright. Mrs Deane complained she was feeling unwell. Head-paper, breast-paper, foot-paper

Under the naked feet I had, on the top, a sheet of ferropussiate paper, and under that a sheet of citrate of iron paper placed in a large enamelled iron tray. Mrs Deane had her feet in this during the last four experiments. The result was a large, heavy, brown mark on the right, outside and inside of the right foot at the top. Usual precautions, wiping feet, etc. I need not always mention that I always had the flash-lamp in use and a clean duster, and wiped Mrs Deane's hands and feet and examined them, and rubbed them on paper

(135) I suggested to-day the Greek letter "Sigma" and a short English word I was thinking of, which was the word "god", of course, simply as a word, a word suggested to me by a continental experiment

(136) *Fourth experiment* — Mrs Deane's hands still in stocks, fifteen minutes, two focussing glass screens put under her hands, suggestion repeated frequently. A second quarter-plate exposed on easel as before. Result on glass plates: On one an "S" in white chalk, on the other some marks, which, looked at from the clear side, can be read as "no go", my mental suggestion to-day was the word "god"

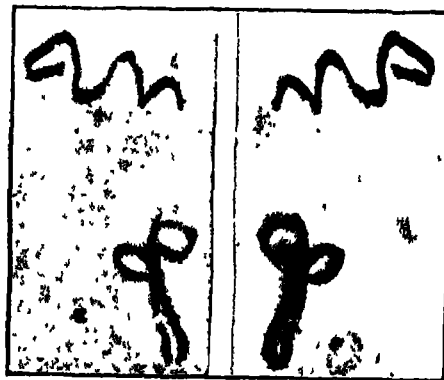


Fig 299

(Fig. 299, the one as received, the other the same reversed) It is curious that the two letters "go" of the word god should appear, also the expression "no go"\*

(137) *Fifth experiment*—Without removing Mrs. D's hands, I substituted for the glasses the same board with the two unsensitised tissues used in the third experiment, but during the last experiment this board with tissues facing downwards had been lying over a bowl of water, the idea being to damp the sheets. While these were under Mrs Deane's hands for fifteen minutes, I suggested, that if the operators could not put on the letter and word I wanted,

\*I had felt a certain compunction at using this word god.



they should at least, put on a thick, heavy, dark stroke, and render the gelatine insoluble. The result was, a heavy, darkish mark on the left-hand sheet, 3-in  $\times$   $\frac{1}{4}$ -in (Fig 300). It turned darker, but not as dark as the marks on sensitised sheets. On the easel-paper I found an "S" in purple chalk. There was a piece of white chalk, also a purple chalk in the open box. At the end of the "S" is a Greek 'Sigma' ( $\sigma$ ) in reverse (Fig 301). Mrs Deane would not know what I meant by a Greek 'Sigma'. Nothing on head-paper, nothing on breast-paper.



Fig 300

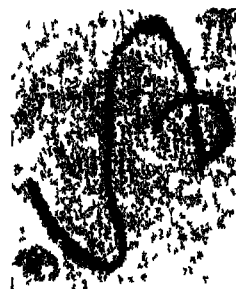


Fig 301

**July 16th, 1925.** Mrs. Deane in good form but rather quiet.

To-day I was suggesting all the time the Greek 'Sigma' and the short word, or the first letter of it. I was *thinking of* which was the word 'god'.

(138) *Second experiment.* Wax paper between Mrs Deane's hands sixteen sheets pinned together at left-hand top corner. I had a new battery with my flash lamp and kept guard over her. I affirm with all assurance, that she did not move her hands from the position they occupied flat on the top and bottom sheets of the packet of wax paper. The wax sheets colored through the pressure and warmth and Mrs Deane did not, and could not unobserved by me get at the inside sheets, and yet when I took the packet away from her, on looking through the packet at the light, I saw a distinct broad ring an O about  $1\frac{1}{2}$  in in diameter and above it a large H in Roman type (Oh!) (Fig 302). Impossible for Mrs Deane to have put these two letters on the paper unobserved by me, and even less possible so perfectly. They were on an *inside* sheet.



Fig 302

*Fourth experiment.* - Mrs Deane's hands remained in stocks. I substituted focussing glass screens for the papers. I had the chalks on the shelf, fifteen minutes. During this experiment I exposed a second quarter-plate on the easel. On one of the focussing glasses came a large, indistinct, greyish, pearly mark,  $3\frac{1}{4}$ -in  $\times$   $2\frac{1}{4}$ -in, like a serpent coiled up. For result of developing the quarter-plate see page 55, par (15).

**July 23rd, 1925.**—Mrs. Deane was very sorry for herself this morning. (139) I suggested the Greek letter "Mu" and the letter I was *thinking of*, which was a "G."

*Third experiment.*—Mrs Deane dipped her hands in a basin of water I had fetched before opening the proceedings, and wiped them on the clean duster I had brought with me. I locked her hands in my stocks, which I had brought with me, I never leave these stocks behind. While her hands were imprisoned in the stocks I examined them, wiped them again with the duster, rubbed them on a piece of paper and examined them with my torch. I then placed under Mrs Deane's hands a board with two pieces of unsensitised carbon tissue. This board is so thick that it renders it even more impossible for Mrs Deane to withdraw her hands from the stocks. All being in order, I placed the open box of chalks on the lowest shelf at the height of Mrs Deane's knees. All this time Mrs Deane's lap and shins were covered with my black cloth. During this experiment, which lasted fifteen minutes, I supplicated and commanded the operator to put the Greek letter "Mu" on the right-hand piece, and the letter I was thinking of on the left-hand piece, to make the streaks broad and dark, and to render the gelatine insoluble. The result was the two tissues were marked with yellow pastel chalk. On the right-hand piece were the words "no go" (*Fig 303*) (see report of 14th inst), and on the left-hand piece the letter "S" in chalk, and a mark in brown (not in chalk)



Fig 303

During this experiment Mrs Deane complained of great pain in the right arm from above the elbow. She asked me, while this was going on, whether I had ever known anyone who had had his arm cut off above the elbow, I said "Certainly I had," as I was named Frederic after a gentleman who had had his arm cut off above the elbow. As soon as I admitted that, Mrs Deane stated the pain ceased, and her explanation was, that the person aforesaid was identifying himself, and was satisfied when he had achieved his purpose. I had never mentioned him to Mrs Deane. He lived and died in Dublin many years ago. (It was his right arm which was absent)

During this experiment I had placed on the easel of the stocks a pair of quarter-plates, Marion Brilliant, sensitive side towards Mrs Deane. On my request she breathed once upon each. After this third experiment I removed these plates and put them in their box face to face.

*Fourth experiment*—I did not remove Mrs. Deane's hands from the stocks, but removed the board with the carbon tissues (unsensitised) and replaced it with two clean focussing screens, rough sides up. I put another pair of quarter-plates on the easel. I continued my suggestions and asked also for the same marks to come on the quarter-plates. I did the same in the last experiment. After a quarter of an hour I asked Mrs. Deane to raise her hands from the plates while I removed the plates. I removed also the quarter-plates from the easel and put them in a box with the others.



Fig. 304

Before releasing Mrs. Deane's hands, I removed the head-band and the foot-paper.

(140) Result on the focussing glasses. On the right-hand one, a lot of indefinite marks with yellow pastel chalk and a lot of fragments of the chalk (*Fig 304, page 177*). The marks suggested to me a sketch of the convolutions of the "crown" knot, which had come in the cord at our last séance (*see page 240*), held three days previously, and which had much occupied my mind. On the left focussing glass was a mark with yellow chalk, which might be taken for a Greek "M," the strokes 3 in high (*Fig 305*). The quarter-plates had been numbered by me at home, the first pair 730 (on the left) and 731 (on the right) the second 732 (left) and 733 (right). I took them away with me *see p 56* for an interesting result. Greek M suggested by me.



Fig 305

**August 11th, 1925.**— Mrs. Deane had been taking a fortnight's rest from all psychic work. She looked stout and well, but complained of sleeping very badly, suggests her power is ebbing, too much taken out of her, had some photograph sitters, got nothing and gave the money back. She told me Weather mild and sunny. Light per window (ruby) in the dark-room good. Head-band, breast-paper. During the first and second experiments a piece of citrate of iron paper under Mrs. Deane's nude feet placed on board, my black cloth over knees and shins.

Mental suggestion to-day, Greek 'Alpha' and English letter 'A'.

(141) As I had slipped out Greek A though Mrs. Deane stated she did not notice it, I changed my *mental* suggestion to a Greek and English "E" (cursive). I wrote the letters down on my note card at once, before the third experiment. I suggested vigorously.

(142) *Third experiment*— Mrs. Deane's hands in stocks. Two pieces of bi-chromated cartridge paper under her hands and two quarter plates on easel. After Mrs. Deane's hands were imprisoned, I opened a box of crayons, of many colours, and placed it near her knees on the lowest shelf, time, twenty minutes. Result. On left piece of paper one red chalk mark (a knot?) and, in yellow

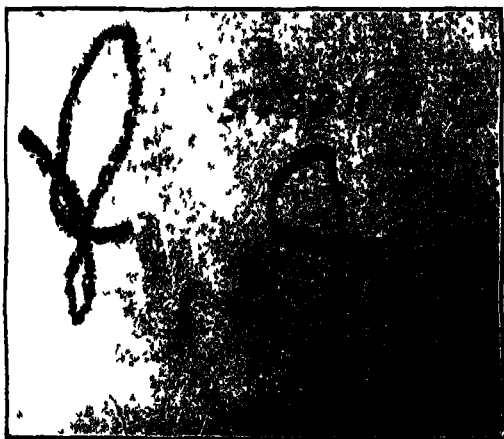


Fig 306

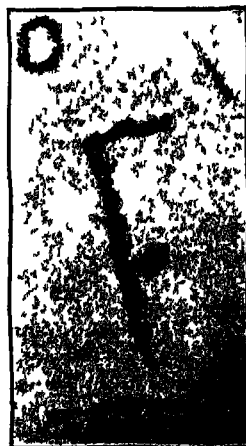


Fig 307

chalk, a Greek "E," reversed and upside down as to Mrs. Deane's hand (*Fig. 306*), on right piece, a good "F" and an "O," both in yellow chalk (*Fig. 307, page 178*).

As regards the marks on the bichromated cartridge (third experiment), the "F" was perfect, and as Mrs. Deane cannot see her hands on account of the easel, she could not have placed the horizontal lower bar so accurately in connection with the vertical line. It is really out of the question that she could have had any crayon or other coloured material in her hands, or touched those I placed in position; firstly, because of my thorough inspection of her imprisoned hands, and, secondly, because of the efficiency of the stocks with my watchfulness.

Quarter-plates developed by me the same evening, result, faint strokes.

Mrs. Deane said her head-band was struck during the sitting.

**August 13th, 1925.**—Weather bright, good light (ruby) in dark-room. Mrs. Deane cheerful and bright, but complained of a headache. Head-band, breast-paper, ferroproussiate paper under feet.

Neither of us left the dark-room during the whole sitting, 10-50 to 12-30 (*143*). A long strip of ferroproussiate under her feet, feet outlined by a pencil line, several other pieces of paper under the first, feet nude, wiped on paper by me. My black cloth all the time over Mrs. Deane's lap and shins. Her hands could not approach her feet without my observing it. They did not. It is my habit to remove the foot-paper after each experiment. On this occasion I left the paper *in situ* during the whole sitting. At the end of to-day's sitting, before the medium's hands were released from the stocks, I removed the paper. There were exceptionally large, dark-brown, undefined marks where each foot had rested, covering three-quarters of the space of each foot on the paper. The marks did not have the appearance of having been put on by the feet. That under the right foot is very large (*Fig. 308*).

Mrs. Deane said, early in the sitting, her feet were icy cold. Later on, about the third experiment, she said her feet were abnormally hot. I suggested the Greek and English letters *thought of* by me should appear large, under the feet.

(*144*) On account of the huge brown marks on the foot-paper, the next morning, August 14th, I called at Balls Pond Road about 8 a.m., as I wished to see whether Mrs. Deane's feet were stained. I had, unfortunately, omitted to examine them after the sitting. One of the soles was slightly dirty (not stained). The feet did not look washed, but, of course, there had been ample time to wash them. On examining the dark-room, I found, on either side of the position occupied by Mrs. Deane's chair, a large pool of dark liquid, about  $2\frac{1}{2}$ -in  $\times$  2-in  $\times$   $\frac{1}{4}$ -in deep, with regular rounded outline and no splashings. There was no appearance of any stream mark from them as would have been the case had any foot been dipped in either. I suppose Mrs. Deane's big toe of either foot



**Fig. 308**  
The above block is imperfect.

could have reached the pool on its side and made a mark, but certainly not the design which I found under the right foot. During the  $1\frac{1}{2}$  hours sitting, it might have been done without my knowledge, but surely, with difficulty, and at great risk of my detecting her action afterwards; as it was a chance omission on my part not to examine her feet after to-day's experiment, due to the attention I was giving to the very large marks. Her manner on my discovering the pools was perfectly innocent. I stained my arm and finger with the liquid. I fancy the two pools were not alike, as one stain was deep black and washed off like fine charcoal, the other left a brown stain and my finger tips remained deeply stained with it (red-brown). Mystery! My view is that the brown liquid was "apported"; absurd? not so, in the light of my many results herein recorded. Had the two pools been there when I placed the foot-paper in position by daylight, the door being open for the purpose, I should surely have noticed them. I soaked up some of the liquid on blotting-paper and had it analysed. The result showed it was stale amidol solution. As stated elsewhere, it is probable that many of the marks turning to dark-brown are made with amidol.

It was by chance that I did not remove the foot paper after each experiment as I usually do. Had I done so I should surely have seen the pools on replacing the paper each time, as Mrs. Deane would know.

**August 18th, 1925.**—Mrs. Deane complained of headache.

*Fourth experiment*—Hands still in stocks from the third experiment. I slid two half-plate focussing glass screens rough sides up over the papers under Mrs. Deane's hands. I suggested English and Greek letters, fifteen minutes. Result, indefinite, large, soapy marks on both plates, which marks turned brown. No accounting for the appearance of these marks.

**August 20th, 1925.**—Weather bright and warmish. Mrs. Deane in good form.

Feet nude, carefully examined and wiped by me with my clean duster brought with me. Fer Cit paper with plain cartridge paper (two sheets) and brown paper under. A spare piece of cartridge paper passed under feet to wipe them again while Mrs. Deane's feet were on the Fer Cit paper, all on a board, and my black cloth over her knees and shins and feet. I remained in the dark-room the whole time to-day, and Mrs. Deane's hands did not go near her feet. The result was very extensive patches, chiefly under the right foot and beyond it on the left, indefinite, of two or three colours, or shades of yellow and brown, slighter quantity similar in character under left foot, turned uniformly light brown (Fig 309  $\times \frac{1}{4}$  linear).

Head-band, breast-paper, nil.

(145) I suggested to-day Greek and English letters I was *thinking of*. I had noted them down before coming—Greek "Gamma" and English "G". I wrote them at times with my forefinger on the palm of my left hand, held so that Mrs. Deane could not perceive what I was writing.



Fig 309

**Third experiment.**—Stocks, hands securely held therein. Light from window good, also torch used. Mrs. Deane's hands never left stocks, could not, and I swear did not, for I observed closely all the time. Board under Mrs. Deane's hands with a piece of Fer Cit paper under one hand and a piece of plain cartridge paper under the other, two quarter-plates on easel. After Mrs. Deane's hands were imprisoned I examined them and pressed them on a piece of plain cartridge paper to test for marks. After imprisonment of hands I took box of crayons from among the things I kept close to me on the shelf at my end of dark-room, and opened the lid and placed the body of the box containing crayons on the lowest shelf, near the stocks; twenty minutes, vigorous suggesting as before. Letters not uttered during the whole sitting. Result, "B" on one paper (Greek style) and a cluster of marks on the other papers, at a stretch like two "Gammas" both in violet crayon (*Fig 310*) Intense pain felt by Mrs. Deane in her right arm.

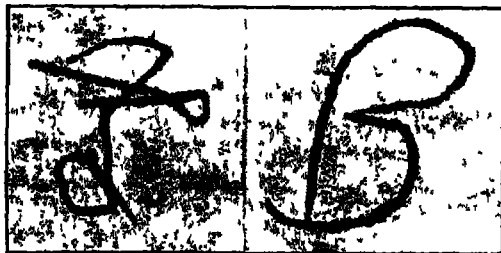


Fig 310

**(146) Fourth experiment**—Board with papers removed, papers removed and two glass half-plate focussing screens put on the board under her hands, fifteen minutes; mental suggestion as before. Result, on one plate (the right) violet lines representing a distinct "Gamma" and an "E." Thin clear lines (*Fig 311*) On account of the lowness of the arches in the easel and the presence of the board, Mrs. Deane's hands were kept quite close to papers and glasses in these two experiments. It was quite impossible for her to have removed and replaced a hand, besides, I was observing all the time, "Gamma" my mental suggestion.

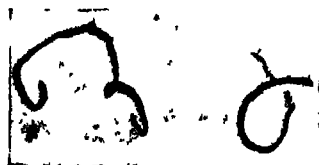


Fig 311

**(146a) September 1st, 1925.**—Weather muggy, but turned bright

A large piece of plain cartridge paper was under Mrs. Deane's naked feet during the whole time of the four experiments. My black cloth over her lap, down to the floor. I did not leave the dark-room during the whole time. Mrs. Deane's hands never went near her feet. Her feet were examined and wiped with my duster and rubbed on paper before the experiment and examined and rubbed on paper after the experiment; no stain found. Result of the experiment, reddish brown marks quite abundant under and on the side of the left foot, a pinkish kind of wash marking under the right foot, which turned browner. (*Fig. 312*)

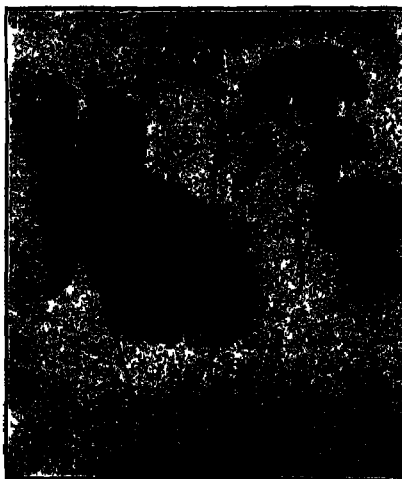


Fig 312

**September 3rd, 1925.**—Weather bright, in dark-room good light per ruby window. I asked Mrs. Deane to wash her feet in warm water. She replied

she had had a hot bath Has this anything to do with the fact that on this occasion the results of all my experiments were nil, and there was no tapping or other psychic effects?

Four experiments to-day exactly as on the last occasion, no result

**(147) September 8th, 1925.**—Weather bright A quantity of white light crept into the dark-room, and the light from the ruby window was very good Mrs Deane in good humour Had slept during the night The sitting lasted from 10-50 to 12 30 The door was not opened at all I used my electric torch now and again

Mrs Deane's feet nude, wiped by me on my own duster and rubbed on a piece of clean paper I placed to-day a large piece of paper under the chair and over a piece of felt in front of the chair, I placed a large sloping board on the paper and on the board three pieces of paper pinned together, the lowest a double piece of brown paper, next a piece of cartridge paper on that another piece of cartridge paper, Mrs Deane rested her feet on the top sheet I put my black cloth over Mrs Deane's lap and shins, it reached to the floor Mrs Deane wore a head band and a breast-paper I was as watchful as ever to-day

**(148)** I suggested with all to day's experiments, the Greek letter I am *thinking of* 'L', and the English letter I am *thinking of* "L"

**(149) Third experiment**—Mrs Deane's hands in the stocks After her hands were imprisoned they were wiped by me, by my passing the duster under them I then rubbed her hands on a piece of paper I put under them a board with two pieces of cartridge paper pinned thereon by my clerk Miss Hurd and dated by her With the board under them Mrs Deane's hands were very tightly held I then placed a piece of paper on the easel fixing it by a drawing pin, and on it two 6-in  $\times$  4-in Wratten M plates I then chose a piece of coloured chalk from a box which I had brought with me containing twelve



Fig. 313



Fig 314

colours I chose a piece of red chalk and put it in the lid of the box, and placed that outside the stocks between Mrs Deane's wrists on her lap. Very shortly Mrs Deane began to shake all over, legs, body and arms, as if from a very severe attack of ague. She was quite startled and cried out "What are they doing with me?" Such a thing has never happened before." This went on for some minutes. She said she could not stand it much longer. The room shook with her movements. I suggested opening the door to let in the light and stop phenomena, but Mrs Deane did not wish that to be done. She and I pleaded with the operators to cease. I then commanded them to do so, and thereupon the movements ceased. One of the Wratten plates had been thrown to the ground, the other, the left one, had been retained in position by the pin holding the paper to the easel. After fifteen minutes I removed the board with the papers and found on one of them a scrawl in red chalk, which may be regarded, with much imagination, as a Greek "1" with two Roman "L's." (*Fig 313, page 182*) The original shows distinctly that there are three separate strokes, as indicated in *Fig 314, page 182*

(150) *Fourth experiment* I then removed the easel and left Mrs Deane's hands on the stocks board without the easel, therefore free. I placed a half-plate Marion Brilliant under each hand. Nothing found on them.

Mrs Deane, during this experiment, said she felt that if I continued these photographic-plate experiments I should obtain some results. She sensed the figure "3" and suggested it meant that at the third sitting from this I should have success. (This prophecy was not realised.) Nothing on the Wratten plates. I opened the door and, watching Mrs Deane's hands carefully, I removed the head-band and the paper from under the feet.

(151) The paper under the feet had eight nearly perfectly round circles, and there was a similar circle of the same diameter on the head-band (*Fig 315*). The faults in the circle are perhaps due to the paper not being quite flat on the board in places. Neither I nor Mrs Deane could account at all for the circles nor their *raison d'être*.



Fig 315

Shortly thereafter, a possible clue occurred to me. In connection with my business I had been procuring from an engineer I deal with, little pieces of brass with circular upstanding rims of various diameters, all about 1-in in diameter. On the previous Saturday (the 5th) the master-mechanic I employ called upon me and we discussed, rather warmly, the diameter of the last brass piece made. On Monday, 7th, I had occasion to visit him for another article he was making for me, and he showed me, from my written order, that he was in the right. We laughed about the incident. He asked me for the pattern. I had written to another firm, to whom I had sent it for a quotation, to return it. While I was out at the mechanic's, the traveller of the firm (D & T) brought the pattern back and it was placed with his firm's card in a plain envelope by one of my clerks and given to me on my return. I left it unopened.



on my desk, where it was found in its envelope with the D. & T. business card by Miss Goodwin, the clerk who tidied up my desk during my absence at Mrs. Deane's. Miss Goodwin handed it to me the next day (Wednesday) so it is clear I had not this piece of brass with me. The envelope was free from creases and I know I had not put it into my pocket. I questioned Miss Goodwin as to her finding it among the heap of papers on my desk. Now, it is a curious thing that the ring-marks on the papers correspond in external diameter with the diameter of the brass pieces. I can form no opinion as to the colouring matter of the circles. They suggest lead pencil. They are greyish, and do not suggest an inking pad for rubber stamps.

As stated, there was one similar ring on the head-paper. For comparison the illustration shows imprints also of my brass pieces (on the right)

I would impress upon the reader how much these brass pieces had occupied my thoughts for weeks, as I was trying to invent a new process, and it was necessary to determine the size and shape of the brass pieces by many experiments. I had been constantly ruminating on the subject as one does when inventing. A very reliable foreman alone knew what I was about. The size and shape of the rings can hardly be ascribed to coincidence.

*In view of the mass of mysterious results of my experiments the rings of this day and of October, 1928, make a very deep impression on me, forcing on me the conviction of the presence and action of some very intelligent invisible agency.*

These ring-marks appeared a second time, most unexpectedly, during an experiment in 1928 (see page 220), when I had commenced to occupy myself again with the subject of the brass pieces, which matter had been left in abeyance by me since 1925.

Bearing in mind that many times letters and words have appeared under Mrs. Deane's hands when I was thinking of the words or letters consciously, it is a fair conclusion that these rings came upon the foot-paper because they occupied my subconscious mind very prominently. This is certainly the only explanation of the appearance of these rings.

**(151a)** As regards Mrs. Deane's shaking fit during this experiment, the following is of great interest. A Mr. W., a printer, was in the habit of calling upon me on business and, knowing that I am interested in psychic research, informed me that he had recently attended a séance for physical effects, where a bowl of flour was placed on the floor near the medium's feet with the expectation of a word appearing in the flour. He added "Mediums do have to put up with something. The medium was an old lady (not Mrs. Deane), and during the experiment she shook from head to foot." Now Mr. W. knew nothing of the experience I had had shortly before, when Mrs. Deane trembled and shook so violently.

The following extracted from *Light* of March 3rd, 1928, bears upon the same point.

Extract from the report of Signor Bozzano of sittings held at Millesimo in Italy, without a professional medium.

"At this moment Madame Rossi suffered from still greater nervous tension, which became worse and worse. After my long experience of the phenomena with appports, I well understood that this was the prelude to an apport of unusual dimensions, for that is what we invariably noticed in our séances. Mme. Rossi was normal and conscious, and it was therefore quite natural that she should feel alarmed.

"In order to calm her and to give her power I took her hand; in so doing I noticed that her arm and even her whole body were shaken by convulsive vibrations. An apport of a long sword took place."

Frank Podmore in his *Modern Spiritualism* (1902), Vol. II, p. 65, quotes a report from Dr. Alfred Russel Wallace giving an account of an apport, the medium being a Miss Nichol. He mentioned that when an apport appeared the medium trembled violently. This was about 1866.

**September 10th, 1925.**—Weather bright, cold; light (red) good. Mrs Deane in good humour. The sitting lasted from 10-50 to 12-35. The door was not opened at all. I used my electric torch now and again.

*Mental suggestion to-day, Greek "N" and English "N."*

(152) *Second experiment*—A packet of sixteen sheets of wax paper held between Mrs Deane's hands. I bent my head down and wrote with my finger on my forehead over the hands holding the wax papers the Greek "N" and the English letter "N," no crackling, no noise; result, nil. During this experiment towards the end of it I said in a sing-song manner "Mrs Deane will put on the Greek 'N' and the English letter I am *thinking of*," so I let, by accident, the Greek letter slip out. I then said to Mrs. Deane, "As I have told you of the Greek 'N' I will think of another Greek letter, and another English letter." I then *thought of* "Mu" and "M." These latter letters did not pass my lips. Result on wax-paper, nil.

(153) *Third experiment*—Mrs Deane's hands in stocks, board with two pieces of cartridge paper drawing-pinned on by Miss Hurd and dated by her, put under Mrs Deane's hands, which were securely imprisoned; impossible for her to have removed them, a piece of paper fastened on the easel. The board was pushed under Mrs Deane's hands after her hands were fixed in stocks and after they were fixed, before introducing the board I wiped her hands with my duster and a piece of paper. All being so fixed I chose a piece of violet chalk from among a dozen pieces, each differently coloured, contained in a box which I had brought with me, and had kept closed away from Mrs Deane. I took this piece and placed it in the cardboard lid of the box and placed the lid like a tray on Mrs Deane's lap between her wrists. I kept up the *mental suggestion*, Greek "N" or "M" or English "N" or "M." There was some noise, such as scraping on the paper. I put my head down close to the board to aid suggestion, fifteen minutes. I then removed the two quarter plates (Wratten M) which I had placed on the easel after placing chalk in position and put them away. Result, on left paper a violet "S" and on the right paper a double mark in violet chalk crayon, one part of which is an undoubted Greek "N," the other a definite attempt at a Greek "M," both were written upside down as regards Mrs. Deane (excellent!) Impossible for Mrs. Deane to have known which crayon I was going to choose.

I did not know myself until I chose it. These came from a dozen pieces lying side by side in my own box of twelve different colours; impossible for Mrs Deane to draw a hand out of the locked stocks; had it been possible I could not have avoided detecting the action, having acute hearing, and as the light from the ruby window was good to-day and I had my electric torch at hand, which I used once or twice. During this experiment Mrs. Deane's right arm ached as it had done before. (Figs. 316 and 317.)

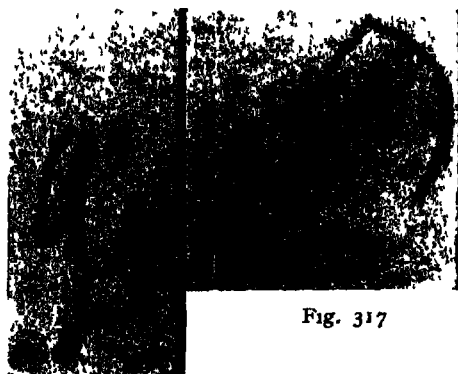


Fig 316

Fig. 317

**September 15th, 1925.**—Weather bright. Dark-room very bright. Door not opened after commencement—10-50 to 12-30 Mrs Deane in good spirits, though she complained of a headache.

The letters I *thought of* to-day were the Greek "Pi ( $\pi$ )" and the English "P" I also suggested Hulah's photograph should come on the photographic plates, and I suggested Mr "S" should put his name on the papers

*First experiment*—Twenty minutes. Hands, each in an envelope containing cartridge paper, envelopes tied to wrists; result, no noise, nil

*Second experiment*—Wax paper between Mrs. Deane's hands, about sixteen sheets, fifteen minutes; no noise at all, result, nil

*Third experiment*—Stocks very securely locked with the clips, impossible for Mrs Deane to remove a hand Besides, I was quite close to her and had my electric torch in operation now and again, though quite unnecessary. After hands locked I placed board with papers already pinned on it under her hands, then I chose a piece of blue chalk out of a box of twelve colours I placed, and pinned, a piece of cartridge paper on easel, and placed thereon two Wratten "M" plates over the paper, and I put the blue chalk in a box lid and placed the lid between Mrs Deane's wrists on her lap After fifteen minutes I removed the board with the papers, leaving Mrs Deane's hands in the stocks Result on one of the papers, an "S" in blue chalk, 1½-in high I removed the Wratten plates

*Fourth experiment*—I placed a plain board under Mrs Deane's hands and then a marked half-plate Marion, blue label, under each hand I then replaced the Wratten plates on the easel I had brought all these with me I suggested we should get an Extra on one of the plates This Mrs Deane also desired very much. I besought the control to effect this, and also asserted the control would do it Mrs Deane was very favourably impressed (wrongly, as it turned out) that we should get something on these plates if I continued using them I developed to-day's at home the same evening Nothing on any of the four plates

There was a foot-paper, Mrs Deane's feet being on it the whole time, with her stockings on, result, nil Head-paper, breast-paper, results, nil Mrs Deane thinks her powers are failing She gets little, she says, at Miss Stead's, and the Extras there are now very small Her early Extras had voluminous surrounds

**September 17th, 1925.**—Weather bright; dark-room very light Mrs. Deane in good form, but complained of being very tired She said a sitting with me took far more out of her than her ordinary photographic sittings

(154) The suggestions throughout to-day's experiments were the Greek letter I am *thinking of*, "Pi," and the English letter I am *thinking of*, "P" As the word "Pi" slipped out of my mouth in the second experiment, I added, in my thoughts, the Greek letter "Sigma." I found that Mrs. Deane had not noticed my slip of the letter "Pi." In any case Mrs. Deane would not know the Greek "Pi"

(155) *Second experiment*—Mrs Deane's hands put into stocks The easel was clipped down immovable I then placed a board, with two pieces of clean cartridge paper pinned thereon, under her hands It required a little pressure to force it past the thick part of the hand near the wrist This shows how tightly her hands are held in the stocks She showed me, after the sitting, the red marks made by the arches of the easel on her wrists. Mrs. Deane sat for about one hour with her hands in the stocks for experiments. I had pinned a piece of paper on the easel. On this paper I placed two dated Wratten "M" plates, 5-in x 4-in, side by side. These plates remained on the easel until close to the end of the fourth experiment. It is to be noted that any attempt made by

Mrs. Deane to wriggle her hands out of the stocks would have dislodged one or both of these plates, for they were not fastened in any way. After the Wratten plates were put in position I put a box lid between Mrs. Deane's wrists on her lap, containing a piece of red chalk. This colour I had chosen out of a dozen different colours. Mrs. Deane was not informed of the colour. Before placing the board, with the papers, under Mrs. Deane's hands, I rubbed under her hands a clean piece of cartridge paper. I examined her hands by the bright light of the ruby window and rubbed them on the paper. This experiment lasted fifteen minutes. I kept suggesting as above recorded. During this experiment there were definite noises, as of tapping and writing. *Mrs. Deane and I have noticed that, as soon as we call one another's attention to such a noise, it ceases.*

On one paper I found a mark (*Fig 318*)

in red chalk, on the other a mark (*Fig 320*), also in red chalk. A piece of red chalk was in the box lid, as mentioned above.

As regards these marks in red chalk, it seems to me that the mark (*Fig 318*) may represent a "P," such as might be written by a person *under difficulties*. Some persons write a capital "P," as shown in *Fig 319*, which is the same as *Fig 318*, with the line slightly adjusted. Why should the mark be at all of such a nature?

As regards the second mark it is clear that a cursive "P<sub>1</sub>" is intended. *Fig 321* shows the mark as slightly adjusted. I would point out that a cursive "P<sub>1</sub>" is not to be found in dictionaries or many Greek grammars or books. The following is extracted from a letter written to me by a friend familiar with Greek, concerning a cursive "P<sub>1</sub>"

*it is a*

*usual thing when writing π*  
*to do it thus π π π, the tail end*  
*of the letter usually being connected*  
*up to the next letter*

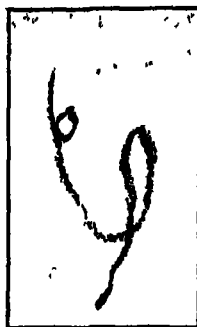


Fig 318

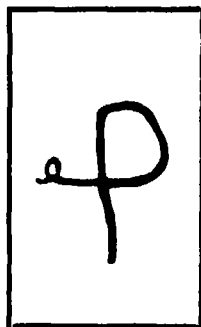


Fig 319

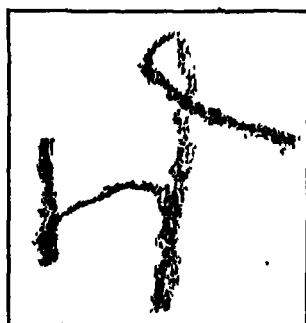


Fig 320

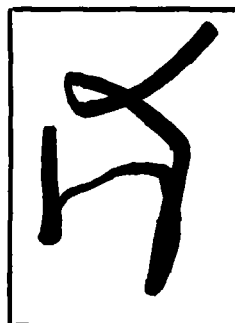


Fig 321

**September 22nd, 1925.**—Weather bright; Mrs. Deane very tired, as she always is the day after a séance.

*Mental suggestion* throughout to-day, the Greek letter "Delta" and the English letter "D."

**(155a) Second experiment.**—Mrs. Deane's hands in stocks; in addition, a band of brown paper painted luminous, placed on the top of the backs of her hands and pinned down on either side. After imprisoning Mrs. Deane's hands in this way, I placed a board with two pieces of plain cartridge paper pinned on it, dated, under her two hands. I then placed two 5-in  $\times$  4-in photographic plates on the easel and then a piece of plain cartridge paper under the two plates, and then I put a piece of coloured chalk in the lid of a box, and placed the lid on Mrs. Deane's lap between her wrists. After fifteen minutes I removed the board and found one of the papers bore a chalk mark somewhat like a large "S". The luminous band certainly prevented Mrs. Deane writing this.

**September 24th, 1925.**—Weather bright, Mrs. Deane in good form, but complained of feeling tired through want of sleep. She undertakes too much, especially on account of her many dogs.

Mrs. Deane took off her shoes and sat in woollen stockings. She washed her hands in water in my presence, and dried them on a clean duster I had brought with me. I did not open the door from the commencement to the end of the proceedings (10-50 to 12-30).

I placed a large piece of plain cartridge paper, 20-in  $\times$  20-in., under the chair and under the board, on which I had pinned another piece of plain cartridge paper, 2-ft.  $\times$  1-ft. Under this was a piece of brown paper. Mrs. Deane placed her feet on the top paper and I outlined them with pencil. Stockinged feet rubbed on a separate clean piece of plain cartridge paper before proceedings started. No marking on it at all. I put my black cloth over Mrs. Deane's knees and shins. It is large and reached down to the ground.

Head-paper and breast-paper.

To-day I suggested *mentally* all the time, from the very beginning, the letters I was *thinking of*, namely the Greek letter "N" and the English letter "N".

**Second experiment.**—I sat down on the bottom of a milk case, so that my head was not far above Mrs. Deane's lap. I placed my electric torch, with light on, on the middle shelf so that her lap was well illuminated. I put a piece of plain cartridge paper on my bald head and Mrs. Deane placed her hands on the paper, with instructions from me not to remove either without my permission. The idea was to assist my mental suggestion reaching her hands. She did not remove either of them during the whole experiment, which lasted about ten minutes. Mrs. Deane's elbows were resting on a board on her lap. My head was low down. After her hands came on my head, and while my torch was shining on the neighbourhood about Mrs. Deane's lap, I placed the lid of the chalk box, with a piece of red chalk chosen from twelve colours, on the board on her lap where I could see it. I had put the date with it on the inside of the box so there should be no mistake. I removed the paper from under Mrs. Deane's hands; it bore three marks in red chalk, one of which was decidedly moist.

**Third experiment.**—I put Mrs. Deane's hands in the stocks, fastened them with the clips, put a band of brown paper, 2-in. wide, with its upper surface painted with luminous paint over the backs of her hands, pinned the ends down on either side. Then I put on the easel two 5  $\times$  4 Wratten "M" plates, and then slid a piece of cartridge paper under them. I then, and not till then, placed on her lap, between her wrists, the lid of the chalk box containing a piece of violet chalk. Under her hands I put two plain papers fixed on a board.

On this occasion Mrs. Deane began to shake as with severe ague, as on a previous occasion, but not so severely. The left leg was not shaken, but the right one and the whole body. She stated her toes remained unmoved from their original position. She and I requested the controls to cease. The shaking did not last long. The photographic plates (Wratten "M") on easel were not disturbed. There was a good deal of tapping and of noise, as of writing, during this experiment. Result, some violet marks on both pieces of cartridge paper. I removed the board with the two pieces of cartridge paper and put it on one side. (155b) *Fourth experiment*—Mrs. Deane's hands not moved from the stocks. I replaced the board by two half-plates (Marion Brilliant, I had brought with me), one under each hand. These rested on the stocks base. By this action I had loosened the brown paper band with upper surface painted with luminous paint. I tightened it and pinned it down. The easel paper with the two Wratten "M" plates were left in position. After fifteen minutes I first removed the paper under the Wratten plates, then the Wratten plates and put them away, then the two Marion plates, then I opened the door, removed the head-band, then the foot-paper, and, lastly, I released Mrs. Deane's hands from the stocks. The interesting results on the photographic plates are given on page 57, as they are unexposed plate results (U's).

The foot-paper was very much covered with red chalk marking, mostly under the right foot; there was some red chalk marking under the left foot. It was the right leg which was most shaken. Before Mrs. Deane left her chair in the dark-room I got her to rub her stockinged feet on a piece of clean cartridge paper, no marking, red or other, was produced.

The head-band had a red chalk mark, just a thick stroke; the breast-paper had a red chalk mark. The chalk marks on the cartridge paper under the right foot were heavy and broad, as if done with the side of the piece of red chalk, and not the end. It will be remembered red chalk was chosen by me for my second experiment to-day.

**October 6th, 1925.**—Weather fine. Mrs. Deane complaisant.

To-day's suggestion, the Greek letter "D" and the English cursive letter "D."

(156) *First experiment*. A packet of sixteen sheets of wax-paper between Mrs. Deane's hands, about twenty minutes, result, a faint blackish mark like a broad "6" on an *inside* sheet, and while nothing was seen on page one (*i.e.*, the page under Mrs. Deane's right hand) next day, at my office, a bold, broad "J," 2-in long, was found on it, of a faint brown—which turned darker.

(156a) *Fourth experiment*—Mrs. Deane's hands not removed from stocks. I took away the Wratten "M" plates, and put on the paper under her hands two half-plates (Marion Brilliant) which I had brought with me, fifteen minutes. Result on development, a rough cross, or two strokes crossing each other. The silver salt has been definitely affected. It is not a case of surface marking or staining. The cross on the half-plate did not show before development.

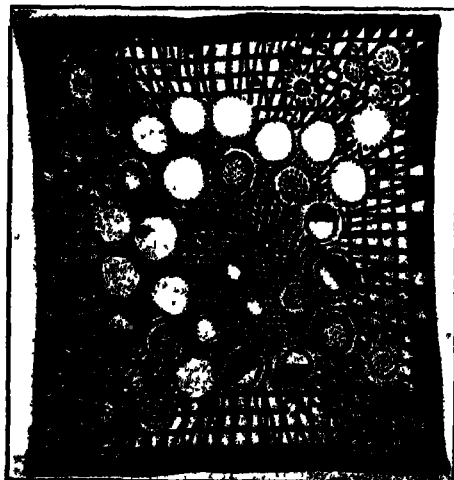


Fig. 322

There was nothing on the floor of the dark-room at the commencement of the sitting. At the close of the sitting I found a very small handkerchief, 10-in  $\times$  9-in, with circles very similar to those of the foot-paper of September 6th sitting. No one in the house recognised the handkerchief. It is curious that the handkerchief should have circles, reminding one so forcibly of the rings which appeared in such a mysterious manner on the foot-paper, as described in the report of September 8th last (*Fig 322  $\times$   $\frac{1}{4}$  about*)

**October 8th, 1925.**—Weather cold and dull. Sun came out. Mrs. Deane had had a fair night, but complained of headache. She was in complaisant humour.

At the commencement we were disturbed by Miss L. Deane speaking to her mother through the door, and saying a visitor was waiting.

*Second experiment*—Mrs. Deane dipped her hands in water and wiped them on my clean duster. My black cloth on her lap. New tape-stocks with easel (*see page 108*). Hands absolutely secure, tape tight over them, more comfortable than in the previous wooden easel locking apparatus. After imprisoning her hands I put the easel in position with a piece of cartridge paper pinned on it. I placed under Mrs. Deane's hands a board with two pieces of cartridge paper, pinned on it by Miss Hurd, all brought with me. I chose out of a dozen colours a violet piece of chalk and placed it in the left (of Mrs. Deane) channel, and a piece of red chalk in the channel under her right wrist. Mrs. Deane had a shaking fit as before, but not so severe. Result, a violet chalk "S" on left paper and a violet chalk "E" on right paper. I had been suggesting the Greek and English letters I was *thinking of* (*viz* "D" and "D"), or the object I was *thinking of* (*viz* a funnel). The trough is straight-sided, and under the conditions, it was impossible for Mrs. Deane to have removed the chalk without certain detection by me, and she did not know which I should choose out of the twelve colours.

*Third experiment*—Hands not freed, board with papers removed. Two half-plate Marion Brilliant substituted for board under Mrs. Deane's hands, fifteen minutes. Easel left as before, with same paper on it.

*Fourth experiment*—Hands not freed from the stocks. Two fresh half-plates put in place of previous ones, fifteen minutes. No Wratten plates placed on easel at all to-day. Mrs. Deane tells me she never got any Extra on panchromatic plates, though trials have been made.

The four plates developed by me the same evening at my chambers, result, a slight mark (1-in  $\times$   $\frac{1}{4}$ -in) on one of them, very faint, it came out rather late.

**October 13th, 1925.**—Weather not very light. Mrs. Deane complained of having passed a very bad night, also of some headache.

I had just been re-reading Mr. Bulford's experiments in psychic photography, and noticed his circle sat quiet for ten minutes. I therefore to-day adopted the same rule and enjoined silence.

By means of a little paste on one corner I fixed a brown paper triangle on the ruby glass window and asked Mrs. Deane to look at it, and told her I wanted triangles on my papers, etc.

Head-band, breast-paper, paper under booted feet, my black cloth over her lap right down to floor.

(157) *Second experiment*—Hands securely fixed in tape-stocks, then hands wiped with my duster and pressed on a piece of paper by me, paper rubbed backwards and forwards under Mrs. Deane's hands. Hands washed before this experiment by dipping in basin of water in the dark-room and wiping on my clean duster; nails examined, very short, then board with two sheets of cartridge paper placed under her hands, then easel with a piece of cartridge paper pinned on it, put into position. Then, and not till then, did I put crayons, one red and one violet, colours unknown to Mrs. Deane, out of a box of twelve

colours, one in each half of the gutter, the red on Mrs. Deane's left side, the violet on Mrs. Deane's right. The easel was fixed by the central pin only. The ends were fairly free, allowing a circular movement of a full half-inch, measured at the extremities, until the side wings touched the bridge or roof. There was a little shaking and trembling of Mrs. Deane's body during this experiment, fifteen minutes. Before inserting the chalks I marked each piece of paper at the corner "left" and "right" with the chalk destined for the corresponding channel (I always did this thenceforward.) I removed the board with the pieces of paper, and found on the left piece, under Mrs. Deane's palm a slight red stain (streak) and on the right piece a violet smudge, oval in shape.

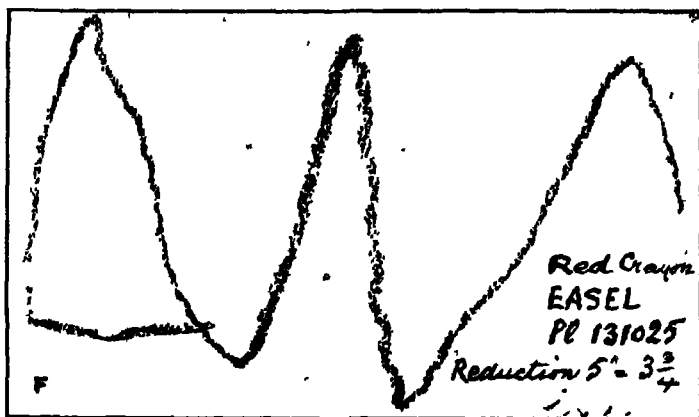


Fig 323

Query. Those marks, being so weak, were they produced from the chalk mark put on at the corner of each paper? I removed the easel with its paper and found a mark in red chalk, calling to mind the suggested triangle (*Fig 323*). It extended far beyond the central pin on the left, and one would expect to see a break in the line, had a hand pressed the chalk on the paper, as the pressure would have caused the easel to swing over to the right, but there is no break. I found the chalks in the gutter at the end of the sitting.

I discovered that with persistent effort and much "wangling" Mrs. Deane could, in the daylight, *with her hands free*, extract the longer piece (the red) by means of her little finger, but not the other; under the conditions imposed this could, of course, not be done, certainly not without my knowledge.

*Third experiment*—I then tried a new experiment. I freed Mrs. Deane's hands and placed under them a papier-mâché developing dish with two half-plates (Marion Brillant) and poured some dilute Rodinal over them (one in forty) sufficient to cover them. She placed her hands over them, resting her fingers on a piece of wood in the dish, fifteen minutes. No result.

*Fourth experiment*—I then placed two further plates in the dish and after Mrs. Deane had held her hands over these for five minutes I poured the Rodinal away, and got Mrs. Deane to hold her hands over the plates for a further ten minutes, letting her fingers rest upon the plates, result, very slight marks on each of a scratchy nature.

I found a violet streak on the head-band.

(158) I removed the foot-paper. Mrs. Deane had wiped her thin-soled indoor boots on my clean paper before sitting down. I found a red chalk scrawl, a bad "S," 3-in.  $\times$  1½-in., near and partly under the right heel. Mrs. Deane could not have done this without my seeing her action. Her hands never went below her lap. I was in the room the whole time. There was a full-sized sheet of cartridge paper, brought by me, placed on the floor under her chair and feet; she stood on that after the experiment and there was no red mark made by her boots on it.



**October 22nd, 1925.**—Weather very bad all this week Air saturated with moisture Last Monday Brown Wolf had said it was very difficult to exude the " veiling " (the term he used) when atmosphere is moisture-laden Andrew said the same at my yesterday's sitting with the Misses Moore.

No results at all, although there were various sounds of tapping and of writing, and Mrs Deane's right arm positively hurt her, higher up than before, and on one occasion Mrs Deane stated she felt a distinct hand lift her left hand from the paper

**November 5th, 1925.**—Weather damp and dull A more or less silent sitting Mrs Deane complained of a bad headache, a bad cold and a bad night, and when I wrote this down she told me to add " irritable."

*Mental suggestion.* Greek " N " and English " N "

Head-paper, breast-paper, paper under boots No result with any of these except breast-paper, for which see below

*Second experiment*—Tape-stocks used I had brought with me in a small glass tube a piece of red pastel moistened with carmine and glycerine I placed this in the left hand channel, the idea being to see, should a mark come, whether Mrs Deane's fingers were stained In addition to suggesting the above-mentioned letters mentally, I said aloud, " Or put ' Jack ' or ' J '" In the other channel I put a piece of dry, light-blue pastel Two pieces of plain paper pinned on loose board placed under Mrs Deane's hands after usual examination and wiping of hands. The easel was in position with a piece of plain paper pinned to it, and two quarter-plates resting on the ledge Mrs Deane told me that a pin had become loose at the end of the tape securing the left-hand, I found the tape in position and the pin only just loose I refixed it This does not affect the result one iota Results On the left hand piece of paper, under hands, there appeared a large red mark which might be regarded as a monogram of " JP " (Fig 324), the mark was blurred, as would be the case if made by a damp pastel On the right-hand paper there was no mark.



Fig 324

**(158a) Comment**—A monogram JP is a design originated by myself for business purposes of unusual importance to me, and has much occupied my mind It will be observed that I suggested a " J " should appear Result possibly connected with this association in my mind of J and P

*Third experiment*—Hands still imprisoned.

Easel with paper and plates left as before. Another board, with two pieces of plain paper, placed under Mrs Deane's hands as before, result, nil

**(159) Fourth experiment**—Hands still imprisoned, easel, etc, as before Two dry half-plates (Marion Brilliant) placed under Mrs Deane's hands Each of the above experiments lasted about fifteen minutes The four plates were developed by me at home Nothing on them. As regards the quarter-plates (see above) Mrs. D had no chance of touching them On November 8th I found an " S " on one of these quarter-plates about 1½-in long It seems to be made of small particles of dust and the emulsion does not appear to be affected It is an undoubted " S." I had not removed the plate from my rooms It was drying on my bookcase. I re-washed it and the " S " showed distinctly, when wet, which it did not do on first washing, nor when previously examined by. It looks as if it came on at my rooms.

The conclusion I have come to about this "S" is that it was written (but not by Mrs. Deane, this was impossible under the conditions) by a smear of the glycerine I had put on the chalk, which glycerine rendered the gelatine of the plate moist in a portion about  $1\frac{1}{2}$ -in long in the shape of an "S" which fixed the dust from the air in that portion of the plate. I have not, however, managed to imitate the effect by means of glycerine.

(160) Easel paper, no result Breast-paper. On this there was a large, sinuous scroll, an "S" in very faint green. I could not match this colour with any of the chalks in the pastel box. I examined Mrs Deane's fingers and found no stain upon them. I found I could handle the damp red pastel without staining my fingers. The damp carmine seemed to have been absorbed by the chalk.

During the second experiment, Mrs. Deane complained of the pain in her arm which she had had before. She stated that during this experiment her right hand was touched by two fingers. She asked me if I had touched her. (No.) She thought I had done so because the fingers felt so real. The easel prevents her seeing her hands.

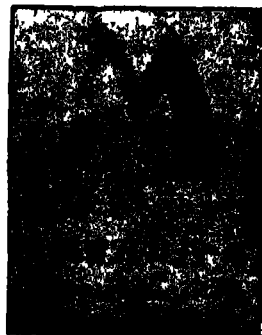
**November 12th, 1925.**—Weather very bright. Mrs Deane well, but somewhat "grumpy." Mrs. Deane was disappointed at the Cenotaph results yesterday. The plates for that day were bought at a shop and appear to have been stale.

(160a) *Second experiment*—Mrs Deane's hands were fastened down by tapes in the tape-stocks. I had omitted to put the easel in my bag. To replace the easel, I put the lid of a large cardboard box, measuring 12-in.  $\times$   $9\frac{1}{2}$ -in., upside down over Mrs Deane's hands, that is, resting on the backs of her hands. On the top of this lid, that is to say, on the inside of the lid, now uppermost, I put a piece of cartridge paper flat, measuring  $9\frac{1}{2}$ -in.  $\times$  9-in. On this I put two quarter-plates. Mrs Deane's hands were resting upon a piece of paper pinned on the base of the stocks. I inserted a piece of wetted red pastel in the left-hand channel, and a piece of dry pastel also. In the right channel I put a piece of wet violet pastel and a piece of dry violet pastel. I suggested to-day, openly, an octagon, and reinforced the suggestion by means of a brown paper slip,  $\frac{1}{2}$ -in wide, in the shape of an octagon, placed on window. My mental suggestion was my grandmother (Ann), my mother (Ellen), and aunt (Annie); all deceased. I did not think of their names, as a matter of fact; fifteen minutes.

*Third experiment.*—Hands not removed from the stocks, also box lid left lying on the hands and quarter-plates, and the two papers left under the hands.

*Fourth experiment.*—Hands not removed from stocks; box lid and quarter-plate left as before. Two photographic plates, half-plate size, placed under the hands instead of paper.

(161) Results of these experiments; on the paper under Mrs. Deane's right hand an "M" appeared in violet chalk (*Fig. 325*); on the left hand paper there were some indefinite marks. On the paper lying on the box lid were marks, as shown in sketch (*Fig. 326, page 194*). This is a drawing made from the original. These marks suggest the letters "M" (? for mother), and "E" reversed (? for Ellen) and a mark which may suggest an "A" (? for Annie).



*Fig 325*

(162) *Comment*—This experiment, with the lid lying on the backs of Mrs. Deane's hands, seems a very

evidential test method, for it was impossible for Mrs Deane to gain access to the paper lying in that lid. The paper was separated from Mrs Deane's hands by the large 12-in  $\times$  9 $\frac{1}{2}$ -in piece of cardboard forming the lid, with sides 1 $\frac{1}{2}$ -in high, nor could Mrs Deane, by any manipulation, obtain the violet chalk from the channel while the lid of the box was lying on her hands with the two quarter-plates lying in it, and with me standing close by, keeping guard, and yet the "M" under her hands was written in violet chalk, one of the colours chosen by me and inserted in the channel after Mrs Deane's hands were imprisoned. It is extraordinary that any marks at all appeared on the paper, whether the interpretation given of them is correct or not.

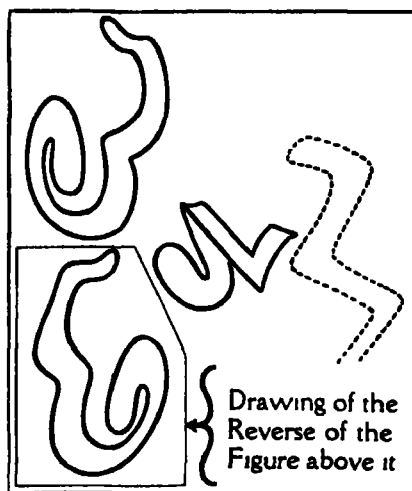


Fig 326

During the third and fourth experiments there was some noise of writing. During the second experiment Mrs Deane complained of great pain in her right arm from shoulder to elbow. During the third experiment she again complained of the same, and then said it was transferred to her left elbow.

**(163) November 19th and 26th, and December 1st and 3rd, 1925.**—Devoted to photographing per camera. No results worth recording. I used pack films in a Kodak camera of my own. There was indeed one good Extra which appeared before the sitter came up (Nov 19th), but it disappeared during further development.

**December 10th, 1925.**—Weather fairly bright, Mrs Deane in very good humour.

My mental suggestion to-day was the letter "N" in connection with my sister Nellie, lately deceased.

There were four experiments to-day, during which Mrs Deane had her hands imprisoned continuously in the tape-stocks.

*First experiment*—A piece of paper on the easel, hands wiped after imprisoning and rubbed on a piece of clean paper as usual. A board, with two pieces of paper pinned on it, placed under Mrs Deane's hands.

**(163a)** After Mrs Deane's hands were imprisoned and the papers put into position I placed a piece of violet chalk in the left channel and a piece of red chalk in the right channel. After fifteen minutes I removed the paper from easel and the board with papers, result, a violet mark on the left piece of paper, suggesting an "S", nothing on the right piece of paper; on the easel there was a distinct violet "S".

**(164) Second, third, and fourth experiments**—These were all alike and consisted in placing under Mrs Deane's hands, for fifteen minutes, a pair of quarter-plates (Marion Brilliant), that is to say, six plates in all. On developing these six plates nothing was found on any one of them, not even finger-marks.

**December 17th, 1925.**—We were none too warm. Dull, but turned brighter. Mrs. Deane was cheerful.

Head-band, foot-paper under shoes, breast-paper. Nothing came on these three, though they were *in situ* all the time.

*First experiment.*—Tape-stocks used. Mrs Deane washed her hands down-

stairs, as they were dirty. I examined them and the nails, and imprisoned them by means of the tape, in good light, while the door was open. I put board, with two pieces of cartridge paper pinned on it (which board and my duster and everything used, I brought with me) under Mrs. Deane's hands. I then chose a red chalk for left channel, first marking the left paper with it, and a blue and a violet piece for the right channel, marking the right paper with each. We sat for twenty-minutes

Easel in position with paper on it Sound of writing Some distinct taps to-day in dark-room Mrs Deane said she saw a light. She sang the hymn "Abide with me" I asked for letter I was *thinking of* ("N" for Nelly). Result : Nothing on easel-paper, On left-hand paper, nothing ; On right-hand paper, written with red chalk, was the word "Rent" (the "R" an uncertain "R," and very smudged) and a capital "A" under it

*Second and third experiments*—These were alike and with no result Quarter-plates Marion Brilliant dipped in Rodinal solution, 1 in 50, and one was placed in a tinned copper shallow pan under Mrs Deane's right hand, and the other in a shallow pan—zinc—under Mrs Deane's left hand, for fifteen minutes. The plates were then put into the Rodinal solution in a large china dish Nothing coming on the quarter-plates in the metal pans, I put the plates side by side, without the pans, after dipping them in the weak Rodinal solution, and Mrs. Deane placed her hands, still in the stocks, pretty flat upon them, still no result

During these experiments there was a sound of writing, so I expected to see writing on the easel, or other papers, but no, nothing Paper on easel during these two experiments

*Fourth experiment*—Two dry, Marion Brilliant, quarter-plates put back to back, held between Mrs Deane's hands for fifteen minutes, and then developed by her in the Rodinal solution, which I had strengthened Result The left hand plate showed a weak cloudy mark, nothing on the other

**December 31st, 1925.**—*Mental suggestion to-day, "Bruce,"* the name of the dog which bit Mrs. Deane

*First experiment*—Hands in tape-stocks, paper under hands, two quarter-plates on easel

*Second experiment*—Hands still in stocks, two quarter-plates under hands

*Third experiment*—Paper on easel and paper under hands, with chalks in channels

Results A long zig-zagged line, 2-in  $\times$  1 $\frac{1}{4}$ -in, in blue chalk on the easel paper On paper under the right hand, a poor "B" (for "Bruce"?), 2-in  $\times$  1-in, in blue chalk (*Fig 327*) Nothing on the quarter-plates

**(165) January 7th, 1926.**—My *mental suggestion to-day* was the letter "N" and the dog "Bruce"

This day I started a new experiment, viz the double-frame For illustration and description of this see *page 109* I took with me two picture frames, of the same size, measuring 10-in  $\times$  9-in outside, and 8-in  $\times$  7-in inside, each framing a piece of thick, white cardboard measuring 8 $\frac{1}{4}$ -in  $\times$  7 $\frac{1}{4}$ -in The frames were fastened together, and kept  $\frac{1}{2}$ -in apart by means of a cork glued on at each corner (After to-day's experiments I reduced the distance between the frames to  $\frac{3}{8}$ -in) The cards were not fixed in the frames, but the pressure of Mrs Deane's hands held them in position After to-day's experiment I fixed them always in the frames by means of drawing pins, as one of the cards slipped a bit and gave an opening. It was replaced immediately. This slipping could not have affected the result, as I was standing

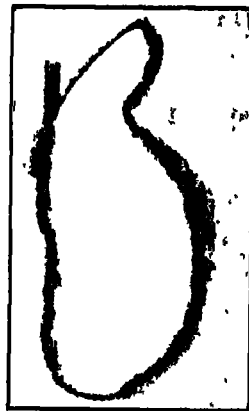


Fig 327

over Mrs. Deane, and the ruby window let in a fair amount of light, sufficient for me to notice any movement, which would have been necessary for her to make any marks on the inside of the cardboard. It is obvious that a good deal of action would be necessary to place a definite mark in the centre of the cardboard inside.

After Mrs. Deane's hands were imprisoned by means of the tapes, one on one side and one on the other of this double frame apparatus, I chose a piece of blue chalk and slipped it in between the frames. This piece of chalk rolled out and fell to the floor on account of the frames being bevelled. (After this experiment I made the edges of the frames square.) I put another piece of chalk between the frames, violet in colour, and this remained in position between the cards. I suggested to Mrs. Deane that she should put the letter or object I was *thinking of* on the cardboard.

Mrs. Deane had a head-band on, a piece of paper on her breast, and a piece of paper under her feet, and my black cloth had been placed by me over her lap and legs.

(166) The duration of the first experiment was half an hour, result, on the *inner* surface of the lower card, well inside the card, was a mark in violet chalk, which might be taken for an "N" reversed (Fig 328), and on the other cardboard a violet chalk mark somewhat like a "C,"  $\frac{1}{2}$ -in high. That anything should appear in violet chalk on an inner surface of the cards, under the conditions, is extraordinary.

*Second experiment.*—Hands fixed in tape-stocks. After the hands were locked, two papers, already pinned on a board, were placed under Mrs. Deane's hands. The easel was then put in position with paper on it. In the left-hand channel I put a piece of violet chalk. Result: The figure "8" in blue chalk on the right hand paper, a piece of blue chalk, it will be remembered, had fallen o.a. to the floor from the first experiment. On the easel there was a capital "F,"  $1\frac{1}{2}$ -in high, also in blue chalk. Of course, I always took the papers away before releasing Mrs. Deane's hands.

(167) As regards the other results, the head-paper nil, foot-paper nil; on the breast-paper an "N" written in violet chalk (Fig 329). It is unnecessary to point out that Mrs. Deane could not withdraw the paper from her breast without my knowledge. The paper measures  $9\frac{1}{2}$ -in  $\times$  6-in and it is quite a business for Mrs. Deane to tuck it in under her dress (longways across) using her two hands. The "N" was a *mental* suggestion, not uttered.

(168) *January 12th, 1926.*—I was accompanied by Mr. E. C. Palmer, of the Editorial Department of the *Daily News*. I took my usual equipment. A very bright day. Mr. Palmer took my place and stood all the time opposite Mrs. Deane. I thoroughly examined the room. Mr. Palmer did so at my request. I gave him the torch with a new battery, and impressed upon him to

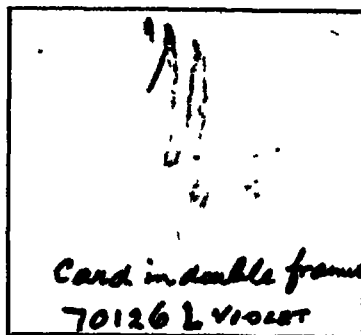


Fig 328

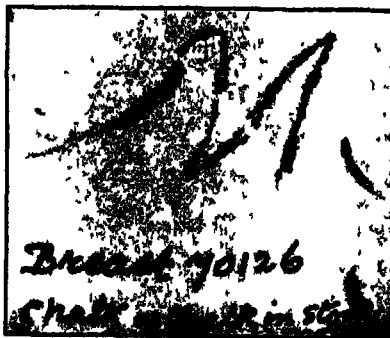


Fig 329

use it, but, much to my chagrin, he did not do so (see printed report below), for this somewhat spoilt his evidence. I explained all the apparatus to him, and showed him the papers and a pile of the wax-paper. I opened the door after each experiment. *Mental suggestion P*

Head-paper, breast-paper, foot-paper put in position.

*First experiment*—Double frame, with two new cardboards, was used. A piece of violet chalk put inside, fifteen minutes, no result

*(168a) Second experiment.*—Mr. Palmer opened the door of the dark-room and I put Mrs Deane's hands in the tape-stocks and pinned them down securely. Mr. Palmer saw that it was impossible for Mrs Deane to remove her hands from the stocks without detection. After her hands were locked in the stocks I examined them, wiped them and rubbed them with a piece of plain paper as I usually do. Board, with two pieces of plain cartridge paper pinned thereon, placed under Mrs Deane's hands. Easel, with a piece of paper pinned thereon put in position. Red chalk put in left channel, blue chalk in right-hand channel. The box, with the remainder of the coloured chalks, I put near Mr Palmer, on the top shelf, open. I then shut the door. As Mrs Deane's hands were locked securely in the stocks and the day was so very bright, I (exceptionally) covered the ruby window in order to prevent phenomena being barred by the inhibitive action of too much light. Mr Palmer had my electric torch, the slightest pressure on which would have produced a light. Thus Mrs Deane knew that the slightest movement on her part would have been detected instantly. She sat quiet and chatted. Mr Palmer's printed statement says. "I failed to notice any suspicious movements on her part." [Is it conceivable that Mrs Deane could have removed her hands from the stocks, executed the markings which appeared in the third experiment, and re-pinned her hands (an impossible feat) without making a stir? No!'] After fifteen minutes I opened the door and there was no result anywhere.

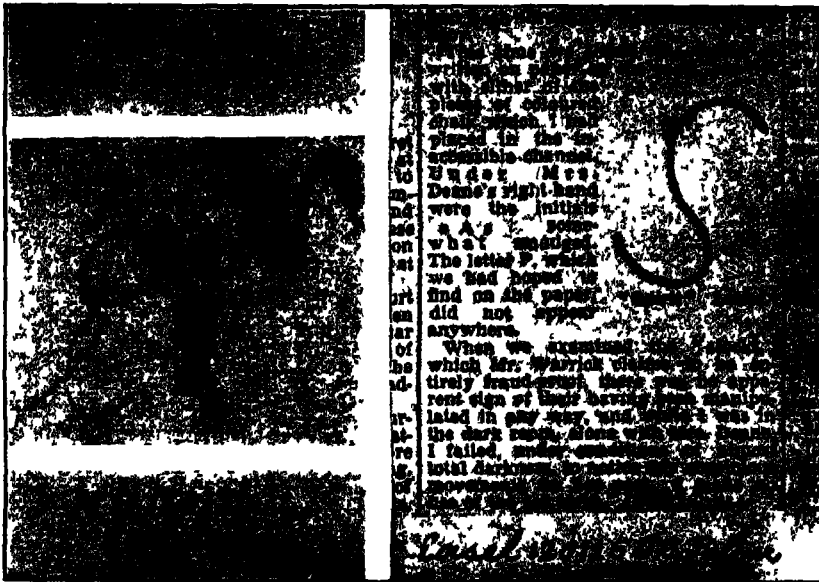


Fig 330

*(168b) Third experiment*—Hands not released. Easel, with paper, replaced, and board, with two papers, reinserted. Result, an "S" on easel, and an "e,"

an "A" and an "S" on paper under right hand, in chalk of a violet colour (Fig 330, page 197) Everything removed while Mrs. Deane's hands were still imprisoned Nothing on foot-paper, head-paper, or breast-paper. Mrs Deane had her shoes or boots on

Mr Palmer expressed himself as satisfied that he could not explain how the marks came, and wrote an article about it in the *Daily News*, which appeared the next day

I took Mr Palmer upstairs and introduced him to Mr. and Mrs Robson, who verified my statement that they had known Mrs. Deane intimately for four years, living in the same house with her They confirmed their esteem for her as a perfectly honest woman

Mr E C Palmer signed a report of the sitting for me, similar to the one I have here made.

It is curious to note that at a sitting next day which Mr Palmer had with the medium Mrs Cooper, Mrs Cooper could obtain nothing much but the letter "P," which was evidently impressed upon the subconsciousness of Mr Palmer from the above sitting with Mrs Deane, when "P" was our mental suggestion.

**January 21st, 1926.**—Weather dull Mrs Deane complained of a bad headache. Head-paper, foot-paper, breast-paper in position My black cloth over Mrs Deane's lap and legs, time 11-0 to 12-30 Dark-room door not opened during to-day's experiments

(169) To-day I placed a card, printed in large type "1926," before Mrs Deane, and suggested that that number should come on the cards or papers, or the letter I was *thinking of*, namely "N," for Nell, or Nellie (the name of my recently deceased sister) I am certain neither the "N" nor any indication of the thought passed my lips I suggested that I should like the complete word rather than the letter only, or a sentence

(170) *Second experiment*—Hands fastened in tape-stocks After imprisoning the hands, easel, with paper pinned on it, placed in position, then board, with two pieces of cartridge paper pinned on it, dated, put under Mrs Deane's hands, then two pieces of crayon, chosen by me from my box of a dozen crayons, and one each inserted in the right and left channels, after marking in the corner each respective paper with its corresponding crayon Duration of experiment somewhat more than fifteen minutes

Result on easel, nothing, on left-hand paper nothing; on right-hand paper in crayon of the same colour as that in the right-hand channel of the stocks, the word "Nell" very distinctly written (Fig 331 reduction  $\times \frac{1}{2}$  linear) A remarkable result, absolutely fraud-proof

(171) *Thrd experiment*—Mrs Deane's hands still locked up Easel, with paper, replaced; new board, with new paper, put under Mrs Deane's hands

I then suggested that if "Topsy" were there (a child control of Mrs Deane's), she should fetch ink from my ink-pot at my office, and put it on the foot-paper, or pour it over my head I joked Then a strange thing happened, there was a rustling of paper, and the easel was thrown down (On account of the length of the pin and its sloping direction it is not at all easy to remove the easel.) I replaced it and continued my joking with "Topsy," saying she was "fust" (the way she pronounces "first") The easel was again thrown down Mrs Deane kept fairly still Again I joked or chaffed "Topsy", then the easel was cast down with such force that Mrs Deane gave a start and loosened the inner drawing pins of the right hand The pins were still in the band Nothing on the papers under the hands or on easel.

Nothing on the foot-paper, head-paper, or breast-paper.

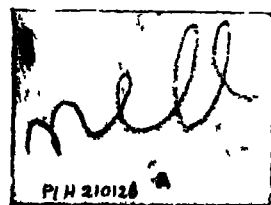


Fig 331

**January 28th, 1926.**—Weather fairly bright and warmish; electric stove on Mrs. Deane complained even more than usual of her health

Head-band, foot-paper, and breast-paper. Open suggestion, Mr. "S's" full name; *mental* suggestion, the letter "N" or Nellie I had my electric torch as usual

*First experiment*—The double picture frame The open space between the two frames is only  $\frac{3}{4}$ -in, it is impossible to remove any pencil or chalk from inside, even with the little finger I strapped Mrs Deane's wrists, one below and one above the pair of the frames by means of tapes and drawing pins. After Mrs Deane's hands were strapped down I inserted a piece of copying-ink pencil,  $3\frac{1}{2}$ -in long, and a piece of coloured chalk between the frames, so that they rested on the lower cardboard surface. We sat for half an hour I carried on my suggestions I had my electric torch at hand and used it.

Result, nothing on the top card, a scrawl, somewhat like an "S," 2-in long, on the outside of the lower card, *i e*, the one on the left hand, of the same colour as the chalk placed by me (blue) inside

*Second experiment*—Tape-stocks with easel used as described so many times I asked "Topsy" (a child control of Mrs Deane's) to come with ink and put it on my head, or on the foot-paper, but there was no response or throwing about of the easel this time.

**February 9th, 1926.**—Weather dull and rather chilly. My open suggestion to-day was that Mr "S" should put his full name on the card, or paper, and the *mental* suggestion, which did not pass my lips, was "Bob," the name of Mrs Deane's elder daughter

Mrs Deane said she saw a blue light, and that it was a favourable sign At the end of the sitting she said that she had seen more lights in the room. I had kept the dark-room very dark to-day. I had my electric torch.

Head-paper, breast-paper, and foot-paper.

*First experiment*—I used the double frame, as previously described. I secured Mrs Deane's hands with the tapes, one either side After the hands were secured, I chose a short piece of violet chalk and pushed it in between the frames, and also a  $3\frac{1}{2}$ -in long piece of copying ink pencil Of course, Mrs Deane did not know before her hands were imprisoned what I was going to insert I stood beside her with my red torch in good order, and she sat thus for forty minutes while I suggested On freeing Mrs Deane's hands, and in taking the frames away, the pencil and chalk fell on the floor I examined the cardboard On the top piece outside, in copying-ink pencil, were the letters "T A R," no chalk mark I groped on the floor and found the pencil, but not the chalk During this experiment Mrs Deane stated she saw a lot of lights and felt three solid taps on her left knee Mrs Deane reported six touches in all to-day

(172) *Second experiment*—I locked Mrs Deane's hands securely in the tape-stocks After they were imprisoned, I put the easel in position The hole for the pin had been deepened, so that the pin went right home I then put the board with two pieces of paper pinned on it, under Mrs Deane's hands I put a piece of copying-ink pencil in the right-hand channel, and a piece of blue chalk in the left-hand channel. We sat for twenty minutes During this time I crouched down and put my head near the easel and asked "Topsy" if she were there to write on my head, or to paint on it as she had done once before. The result of this adjuration of "Topsy" was a rustling of the paper on the easel and the easel came out quietly, the paper touching my forehead, the easel falling on the backs of Mrs Deane's hands. I replaced the easel.



**(173) Third experiment.**

—I did not release Mrs. Deane's hands from the stocks I replaced the board with the two pieces of paper, and I replaced the easel; twenty minutes Result, nothing on paper under hands, but the following in violet chalk (the colour of the piece lost in the first experiment) on the paper on the easel. The letters shown in the illustration

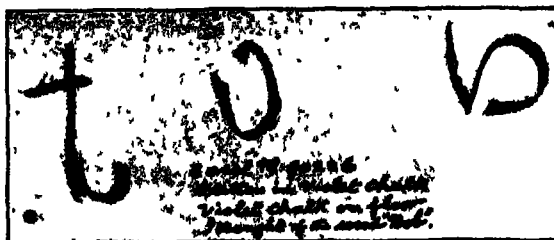


Fig 332

Is it "TOB" instead of "BOB," mentally suggested by me? (Fig. 332).

**(174) Comment**—Since Mrs Deane and I went to school, children are taught to write a "b" as seen in the illustration (when writing in imitation of print) Only recently did I, by chance, see one of my clerks write a "b" in this manner This "b" (if it is a "b") did not emanate, therefore, from Mrs Deane or myself It is curious that also in the first experiment a three-lettered word came

**February 16th, 1926.**—Weather bright. Mrs Deane in good humour Head-band, breast-paper and foot-paper in position I brought a card with me with "1926" printed large, and asked Mrs. Deane to try to put that number on some of the papers, or for Mr "S" to write his full name, or for the word I was thinking of to come upon the paper, or the initial letter of that word (Hurd)

**(175) First experiment**—Double-picture-frames with cardboards, as described in full detail on page 109, and as illustrated there. Mrs Deane's hands were taped down, above and below. The tapes were so tight that Mrs Deane could hardly move her wrists After Mrs Deane's hands were locked, I inserted between the frames a copying-ink pencil, 3-in long, and a piece of coloured chalk We sat for half an hour thus, talking, and Mrs. Deane sang a hymn and I made the suggestions I should mention I had put my black cloth over Mrs. Deane's lap and legs as usual.

The result was the figure "1926" written backwards (Fig. 333) on the lower cardboard outside, on which Mrs Deane's left hand was fixed The writing was beyond Mrs Deane's fingers It seems impossible for her to have written this herself under the conditions The writing had been done with a pencil such as that which had been inserted by me between the frames



Fig 333

**Second experiment.**—Without opening the door of the dark-room, I substituted for the frames the tape-stocks, fixing Mrs Deane's hands therein A piece of plain paper pinned on the easel, and two pieces of plain paper pinned on a board, which board was put under Mrs. Deane's hands; all this after her hands were imprisoned I then wiped her hands with my duster and rubbed them on a clean unprinted piece of paper and examined them. I then inserted a copying-ink-pencil in the right-hand channel, and a piece of red and a piece of blue chalk in the left-hand channel. We sat for twenty minutes; no result.

(176) *Third experiment.*—A repetition of the second. We sat for about twenty minutes. Result, a single mark on the easel, like a "b," made with chalk of the same colour as that put in the left-hand channel. Nothing on the papers under the hands (Fig 334) \*

During the second and third experiments there was a lot of scratching, as if writing was being done with chalk, especially during the third experiment. We have often noticed this writing noise, and found it followed by no result. I may mention here, as regards the second experiment, that there was a blackish, indefinite mark on one of the papers, under one of Mrs Deane's hands. We found a piece of black chalk on the floor after the sitting. Its fractured end seemed to fit a piece of similar colour remaining in the box. It looks as if this piece had been taken from the box, made use of on the paper under Mrs. Deane's hands, and then fallen down without completing any definite mark. Out of the question for Mrs Deane to gain access to the box of chalks.

(176a) *Comment*—I put to Mrs D to-day the question of her trying the stocks experiment with me before a body of scientists, unconnected with psychic research. I pointed out to her the favour it would be to me by my results being corroborated. Her reply was, "Oh! That would be no good, Mr. Warrick. If they saw the result, they would not admit it. No," she said, "it is all no good."

**February 23rd, 1926.**—Weather fine, Mrs Deane better. Head-paper, breast-paper, foot-paper. Open suggestion, Mr "S's" full name; *mental* suggestion, "Peggy."

*First experiment*—Double frame with cardboards, a blue pencil and blue chalk put between the frames after Mrs Deane's hands were taped down on either side. Result, two indefinite blue marks on the lower card outside.

(176b) *Second experiment*—Hands taped in stocks, paper on easel, blue pencil in right-hand channel, blue and violet chalks in left-hand channel; twenty minutes. Result, "Sa" on left-hand piece of paper in blue chalk.

**March 2nd, 1926.**—Weather fine and bright. Mrs Deane seemed well and was cheerful. I put a head-band round her head and saw her insert a breast-paper. I put a piece of damp ferropussiate paper under her booted feet; I covered her lap and shins with my black cloth.

*First experiment.*—I gave Mrs. Deane four sheets of ferropussiate paper to hold between her hands. I suggested the word I was *thinking of*, or the first letter of it, or Mr. "S's" full name. The word I was *thinking of* was "Peggy." After twenty minutes I withdrew the paper; no results.

(177) *Fourth experiment.*—Tape-stocks. Having secured Mrs Deane's hands with two pins either side, I put a blue pencil in the right-hand channel, and a piece of chalk in the left; the easel was in position. There were no sounds about to-day of writing or anything. I crouched down and put my head near the easel. The easel was forced out and fell to the ground; this occurred seven times. I found at my office with my clerk, Miss Hurd, that when her arms are imprisoned—as are Mrs. Deane's—she can wriggle her wrists about in such a way as to cause the easel to fall out. Such wriggling is very apparent and could not have escaped my notice. I used my electric torch at times; besides, the weather was bright, as noted.

\* The operator may have mistaken the word I was thinking of (Hurd) for bird.

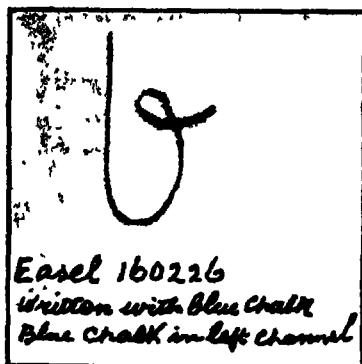


Fig 334

Nothing came on the papers, nothing on the easel.

On the paper under Mrs Deane's feet I had put a piece of chalk of blue colour I changed this during the sitting to a piece of red chalk

Results to-day were · Head-band, nothing; breast-paper had a broad stroke, 2-in  $\times$  3/16ths-in. wide in red chalk, exactly such a mark as would be made by the red chalk I had put on the foot-board

I supervised the insertion and the withdrawal of the breast-paper The box of chalks from which I chose the piece contained no two pieces of the same colour

During the sitting there were crackling noises on the breast-paper, somewhat like taps.

**March 9th, 1926.**—Weather dull During a part of the sitting it rained hard Mrs Deane complained of two bad nights She was not bright and cheerful, and was quiet We sang "Abide with me" and she sang two hymns alone I had my red torch and made use of it Experiments to-day continuous. Door not once opened

(178) During this sitting I made a *mental, not uttered*, suggestion of the word "Peggy" (which I had written in my notebook before coming), asserting we should get it I also asked for the full name of Mr "S," and for good Extras on the half-plates

During the sitting Mrs Deane said she felt some liquid, like a tear, running down her face

Head-paper, breast-paper, and foot-paper placed in position My black cloth placed over Mrs Deane's lap and legs Results found at the end of the sitting, head-paper nil (On March 16th I looked at this head-paper, at my office, and found a dark, brown mark of the usual familiar character upon it, it measured  $1\frac{3}{8}$ -in  $\times$   $\frac{1}{8}$ -in) Breast-paper, on side away from the skin, an indistinct, light,

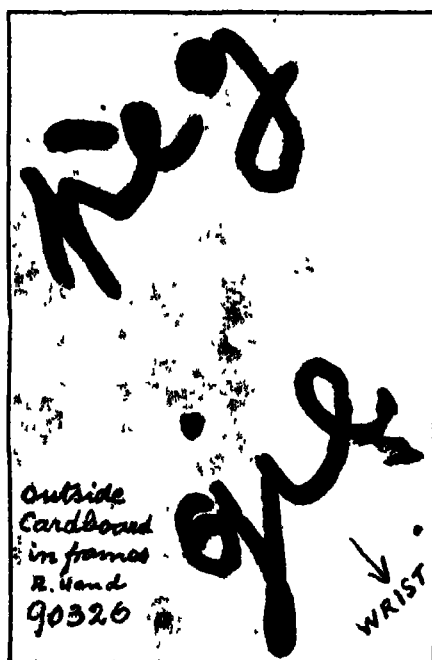


Fig 335

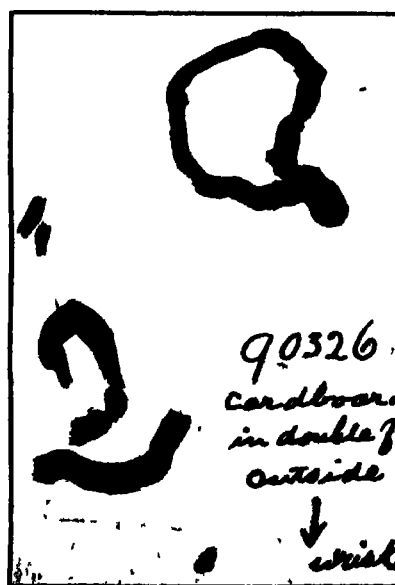


Fig 336

indefinite design, which turned dark brown. It is curious that a piece of the breast-paper mark resembles a piece of the head-paper mark. The breast-paper measured 10-in. left to right, and 5½-in. deep; foot-paper, nothing worth recording.

**(179) First experiment.**—Double frames, as previously described; blue pencil and crayon inserted by me after I had taped down Mrs Deane's hands on the frames; half an hour.

Result: On the top right-hand side, outside, the word "Peg gie" (*Fig 335, page 202*) of a light brownish colour, which turned darker. On the other side were two marks, like "28" (*Fig 336, page 202*)

Mrs Deane's hands were securely fastened; indeed, too tightly on the left wrist.

These marks are apparently written with some liquid; they have the colour of the usual brown marks which we obtain. As regards the "Peggie" it is the word of my *mental* suggestion (Mrs Deane and I both spell it Peggy). As regards the two marks which appeared on the lower cardboard, it would appear to be the number "28". The following facts may (each reader must draw his own conclusions) have something to do with the figure 28. Peggy B resided in California, and had, at the time, no intention of coming to England to see her parents. In 1928 her mother was taken seriously ill (and died in that year), and her daughter Peggy made the journey in 1928 to London to see her. I can think of no other meaning of the figures "28". The marks appeared at the margin of the cardboard. Maybe the 19 of 1928 missed its aim and fell outside the frame.

**(180) Second experiment**—Tape-stocks. Two pins on each side of wrists. Mrs Deane's hands were securely fastened; indeed, too tightly on the left wrist. As my clerk, Miss Hurd, had managed, by much manœuvring (which would be apparent to me), to cause the easel to fall on to her hands, I had had the horns of the arches in the hand-stocks reduced, and the round wire of the easel replaced by a rather rough *square-angled* (cut) nail fitting very tight, and yet the easel was thrown right over Mrs Deane's hands without touching them, twice; certainly a supernormal effect. Mrs Deane was particularly quiet and motionless.

**(181) Third experiment**—Hands remained imprisoned in stocks and nothing altered. I carefully wiped Mrs Deane's hands and rubbed them on a piece of paper before this experiment. I placed one half-plate Marion Brilliant under Mrs Deane's right hand, and one half-plate under her left hand, over the papers, which remained *in situ* from the previous experiment, fifteen minutes; result, there was large writing on each plate. We were desiring photograph Extras.

**(182) Fourth experiment**—Hands still imprisoned in stocks. The first two half-plates were removed by me, and two similar fresh ones put in their places; fifteen minutes. Result, one plate had some writing, the other nothing. At my warehouse, Mr Tree (my assistant chemist) and I examined the four plates in the dark-room, by a red light, and found the words "Peggie" twice, and "Frank" once, as illustrated, written with some brown liquid of unknown origin, but the plates were dry when I removed them from under Mrs Deane's hands. (*Figs 337, 338 and 339, page 204*)

On developing the plates at my chambers the same evening, some large, black patches came up immediately, and I thought they looked like Extras; they got weaker in the Rodinal solution, and disappeared altogether in the hypo. The writing stood the Rodinal and Acid Hypo all right, and is very distinct.

**(183) Comment**—The "Peggy" I was thinking of is the living daughter of a very old friend of mine. I was *not* thinking of Frank at all. It is curious, however, that Frank was the name of her uncle (a most intimate friend of mine); killed in August, 1925, by a motor-bicycle. To-day's results are certainly among

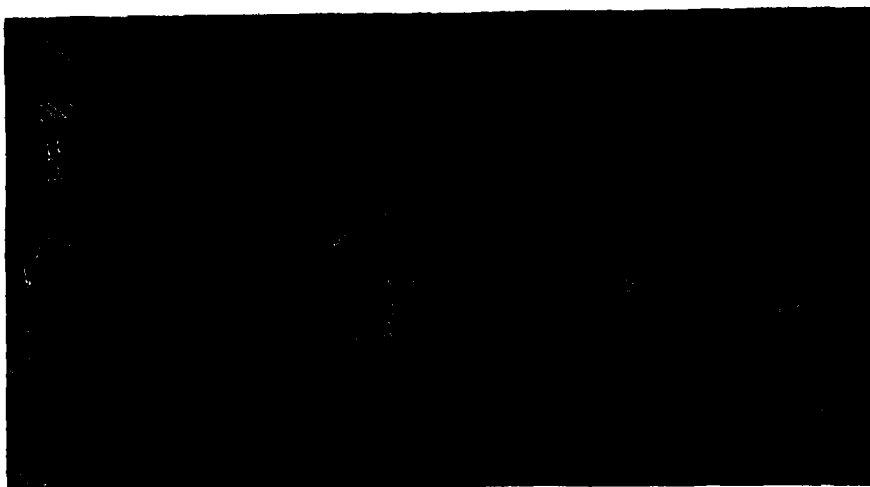


Fig 337



Fig 338

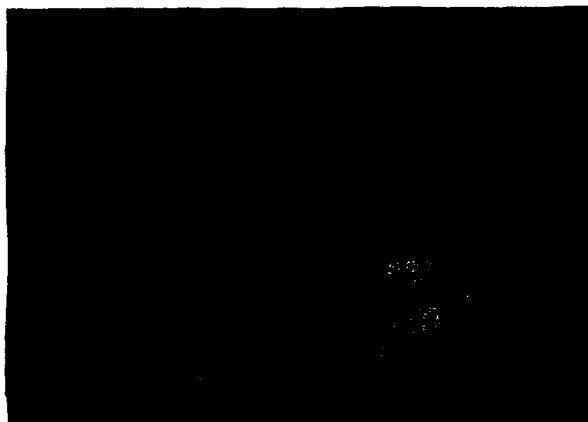


Fig 339

As regards the unusual spelling of "Peggy" At the time Mrs Deane said she wrote it "Peggy" Ten years afterwards I asked her casually to write a letter for me to a friend of mine I dictated to her — "My Dear Peggy - It is a long time, etc" She then spelt the word "Peggy" not "Peggie" The Peggie is really a strange thing as also is the writing of the letter "b" in Fig 332, p 200

my best. They are fraud-proof. I am sane enough to hold the reins at the present day of two wholesale businesses of many years' standing. I do not seek notoriety; I publish my results as a pleasurable duty. To observe and record facts discovered in the front line of knowledge yields one a certain satisfaction. My results will certainly be repeated some day. The conditions may some day be discovered under which such effects may be produced *ad lib.*

**March 16th, 1926.**—Mrs. Deane in bright humour, weather dull

Foot-paper, boots on; a piece of green chalk placed between the toes of boots; result at end of sitting, some broad green marks and some green spots I got Mrs Deane to rub her right shoe (near or under which marks were seen) on a piece of clean paper, but no stain or mark was made thereon by the sole of the boot.

*Mental suggestion to-day, "Iris"; open suggestion, Mr "S's" full name, and on photographic plates, good Extras*

*Second, Third, and Fourth experiments.*—At the commencement I blew, by foot-bellows, into the box, referred to later, air which had passed through a tin of calcium chloride in order to dry the air

*Second experiment*—Cardboard box with slots for wrists, lid tied on A piece of sepia chalk placed between Mrs Deane's wrists which were raised on a ledge outside the box Result in sepia writing, "not ask so much," writing upside down, twenty minutes

*Third experiment*—Two Marion Brilliant plates under hands, no result.

*Fourth experiment*—As number three, no result

**(183a)** At the beginning of the second experiment there was an action on the part of Mrs Deane which I must record.

I heard a movement, and put my flashlight on to Mrs Deane's hands and found Mrs Deane's right hand half out of the box, and the chalk in the box under her right wrist I had put the chalk in the box lid on her lap, outside the box There is only one conclusion to be drawn, that Mrs Deane had obtained possession of it with her hand and introduced it into the box I pointed it out to her and she appeared to be in a dazed condition The lesson to be learnt from this is the necessity of having apparatus which prevents normal action altogether Most of the apparatus I have employed is of that character, under the conditions imposed by me.

This cardboard box was a temporary arrangement (the cardboard sides were weak cardboard) for the passing over her hands of air dried by being passed through a vessel containing chloride of calcium, which absorbs moisture.

**(183b) Comment**—When mediums produce phenomena they are in an abnormal condition, and experience has taught the most careful, conscientious and skilled continental psychic researchers, very highly-qualified men, many of them medical men, who have been investigating psychic phenomena for years, that genuine mediums will unconsciously carry out experiments in the *easiest way left open to them* or their 'control', whatever that may be This observation on my part of Mrs Deane's action to-day tends to prove that she could not, during our experiments, carry out any manœuvre of the kind without my detecting it. I am very quick of hearing, and whenever the light from the window is not sufficient I use my red torch frequently (See Appendix (372) p. 357.)

This box, with the holes cut for the wrist, is not to be classed with the hands strapped on the double cardboard frames, or with the hand-stocks. Mrs Deane's hands were not strapped down in the box experiment

To get the chalk out of the channels of the stocks is quite impossible under the conditions without my observing it The walls of the channel are upright, not sloping, and the space between the bridge and the base is only  $\frac{1}{8}$ -in.

**March 23rd, 1926.**—Mrs Deane complained of a bad night. She said she had been affected by the flashlight of the séance the previous evening. The room was not warm. No result to-day

My suggestion to-day was, *mentally*, "Iris"; openly, Mr. "S's" full name, and an Extra on one of the half-plates

**March 30th, 1926.**—Weather bright and not very cold; electric stove introduced into the dark-room, making it uncomfortably warm Mrs Deane very pleasant, but doubtless very tired, as on account of her bitch, "Nelly," whelping, she had been up all Sunday night.

Head-paper, breast-paper, and foot-paper, results, nil

(184) *Mental* suggestion (written down by me before arriving) the word "Iris"

(185) *First experiment*—Double frames with cardboards, hands wiped and taped on to frame above and below, thereafter a piece of red chalk and a blue pencil introduced by me between the frames We sang and talked

Result, on the lower cardboard, outside, were red strokes making "Ir" and, separately, "Iris," the "Iris" written upside down with reference to Mrs Deane's fingers (Fig 340) compare with result obtained at the next sitting (April 6th) (The upper illustration shows the word received, and, below, an interpretation of it)

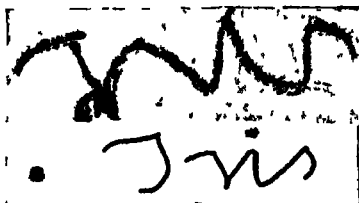


Fig 340

**April 6th, 1926.**—Bright warm day

(186) Before setting out from my office to-day I got Mr Tree to whisper into my ear, while I tried to remain passive, "the word you will get is 'Iris' or 'Tish,'" in order to have this mental suggestion embedded in my subconsciousness. I suggested to-day to Mrs Deane that one of the words *I was thinking of* should come on the cardboard, paper or glass I put under her hands

Head-paper, breast-paper, and foot-paper all in position with usual precautions Breast-paper well inserted Mrs Deane had her boots on Results, nothing on the head-paper, nothing on the foot paper At the end of the sitting the breast-paper was withdrawn in my presence with some difficulty by Mrs Deane A scrawl in red chalk was on it The breast-paper measured 9½-in left to right, and 5¼-in deep. A red chalk had been chosen by me to insert between the frames and had been removed by me.

(187) *First experiment.*—Double frames as previously described Mrs Deane's hands taped down after examining them and wiping them with my duster, brought with me A piece of red chalk chosen by me out of a box of twelve colours, and a bit of blue lead out of a lead pencil, were inserted by me between the frames and removed thence by me after the experiment, twenty minutes

Result: On the bottom cardboard outside, *i.e.*, on that above Mrs Deane's left hand, appeared

a scrawl, in red chalk, very suggestive of the word "Iris" (in fact, more suggestive of that than anything else) (Fig. 341). Very similar to the "Iris" obtained at the sitting of last week.

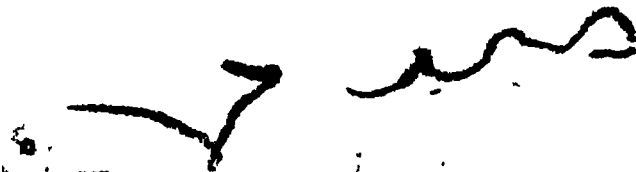


Fig. 341

**April 13th, 1926.**—Weather bright; Mrs. Deane very amiable.

*Second experiment.*—Tape-stocks; wrists taped down; hands carefully

wiped and rubbed on paper; board with papers pinned thereon placed under Mrs. Deane's hands

**(187a)** The papers to-day (7-in.  $\times$  5-in.) pinned on a board as usual, by Miss Hurd, were double, with a piece of brown paper in the fold; on the upper surface of the lower paper was a short name written by Miss Hurd, word not known by me, to try to obtain the writing of a word unknown to me. I had put various short names before Miss Hurd—Tom, Bill, etc., but not Ann. I did not tell Mrs. Deane this had been done. After putting chalk and pencil in channels, I placed the easel bearing a piece of paper pinned on it by Miss Hurd, in position; it was quite blank. Early in this experiment Mrs. Deane said the tape of the right hand was loose. She kept her hands quite still. With the light (strong to-day) from the ruby window, I removed the easel, placed it paper upwards on the top shelf, and inserted a second drawing pin, to secure the tape. I took the easel off the shelf and was surprised to find "Ann" in  $\frac{1}{2}$ -in. high letters on it, apparently



Fig. 342

written with some fluid, yet it was quite dry, it must have come on in the few seconds occupied by me in inserting the second pin and reinserting the first, for I should certainly have seen it on removing the easel, it is so large and apparent. The strokes of the letters are about  $\frac{1}{4}$ -in. and of fairly uniform thickness, of a *café au lait* colour. They have not turned dark brown (*Fig. 342*)

They have the appearance of being the marks of a liquid, and yet were dry; fifteen minutes, nothing on papers under hands

Ann was not the word chosen by Miss Hurd.

*Fourth experiment*—Two half-plates, Marion Brilliant, placed one under each hand, above the papers on the board, fifteen minutes, no visible result. Mrs. Deane suggested I should confine myself to photographic plates under hands for three months. (I carried out this proposal with no results)

Head-paper, breast-paper, and foot-paper to-day, nil.

**April 20th, 1926.**—Weather bright and cold, no stove. Mrs. Deane was out when I arrived. She came in downstairs, and went out again to the post. She had been in a state of rush the whole morning, which is not conducive to good results at our sitting. Such are the conditions under which one has to work when the object of experimentation is a human being. There were no results to-day at all.

*First experiment*—Double-frames with cardboards

*Second experiment*—Tape-stocks with easel, papers under hands, chalk in channel. Mrs. Deane stated she felt two fingers warm and quite life-like, touch one of her hands, and asked if I had touched one of her hands. (No)

*Third and Fourth experiments*—Stocks again, with half-plates under hands; no result

Head-paper, breast-paper, and foot-paper, no results

**April 27th, 1926.**—Weather was bright, with sun; Mrs. Deane complained of not having slept a wink all night, and stated she never slept after a séance. **(188)** Except during photographic experiments I kept the ruby window uncovered, and had very good light, and saw Mrs. Deane's hands in both the first and second experiments. The word I thought of to-day was "Tish". The word (I learnt afterwards, at the time I was quite ignorant of it) written by Miss Hurd, as described below, was "Ivy".

As usual my clerk, Miss Hurd, pinned the pieces of paper, each 7-in.  $\times$  5-in., side by side. To-day the papers were 14-in.  $\times$  5-in., folded in half, with a piece



of brown paper within the fold ; on the upper surface of the lower portion of the paper was a short name written by Miss Hurd, the word was not known by me. This was to try to obtain the writing of a word of which I was ignorant at the time of experiment.

Not until August 17th did I tell Mrs. Deane that a word was written on the inside of the papers under her hands.

Head-paper, breast-paper, and foot-paper ; the lid of a box, with a piece of chalk in it, was pinned down by a broad pin behind the heels. No result on all these. (189) *First experiment* -Double frame with cardboard as previously described ; wrists taped down, black cloth over lap and legs, excellent light ; about fifteen minutes. There was a lot of very slight noises, like taps, with the pencil on the cardboard. I had placed a piece of blue chalk and two pencils, sharpened at both ends, between the cards

Result on right-hand card, nil ; on left card, thin blue chalk lines, which, by mirror reading, might be read "Ivy" (*Fig 343*) (not similar to Miss Hurd's writing of the word "Ivy") ; the capital "I" being over the "V" There was also a small "S"

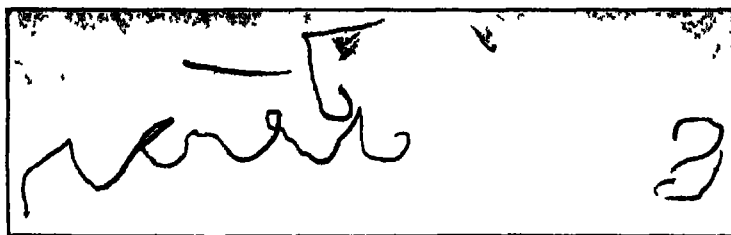


Fig 343

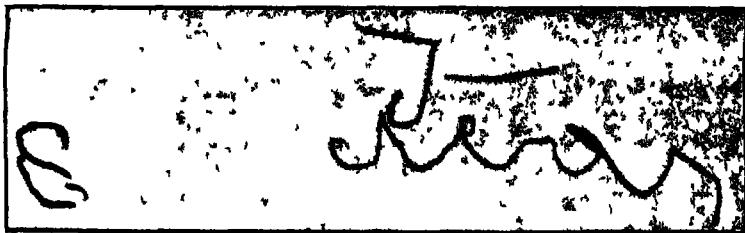


Fig 344



Fig 345

In the illustration the topmost print represents the scrawl as received ; the middle print shows the same reversed (as seen in a mirror) ; the lowest print shows the possible interpretation of the scrawl, as representing the word "Ivy," none too well written. It is certainly strange that a writing should come which can be interpreted as "Ivy" That the word "Ivy" was written inside the folded paper was unknown both to Mrs. Deane and myself.

(190) *Second experiment*.—Hands fastened in tape-stocks Easel with a piece of paper pinned on it After Mrs. Deane's hands had been taped down I placed the board, with the papers pinned thereon, under Mrs. Deane's hands, and I then put a piece of blue and a piece of red chalk, and a pencil in the channels of the stocks. After fifteen minutes I took the board away and found on the left the words "Good bye" and on the right the letter "S," all in blue coloured chalk (Fig 346). The chalks were found by me after the experiments in the channels

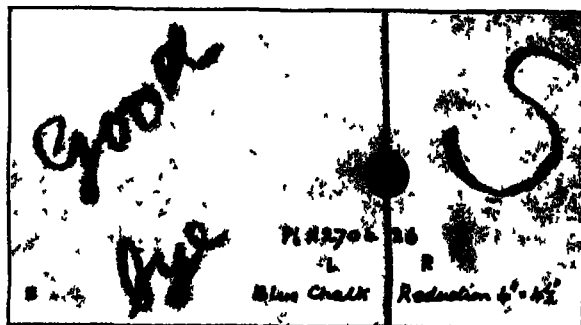


Fig 346

The board on which the papers were pinned closes completely the channel on the side of Mrs Deane's hands Even if it did not, it is impossible to extract the chalk from that side unobserved under the conditions prevailing.

**May 18th, 1926.**—Mrs Deane appeared normally well

Head-paper, breast-paper, foot-paper, boots on; piece of chalk in shallow lid behind heels; result of these three experiments, nil

(190a) *First experiment*—Cardboard in frames between hands, blue pencil between cards; result, scribbling in blue pencil on outside surface of lower card, blue pencil found between cards at end of experiment

(191) *Second experiment*—Mrs Deane's hands in tape-stocks, paper on easel. Easel fits quite tightly on the board in a sloping direction away from her (see sketch, page 108), the nail is a square one and rough, and it requires a certain pull in the direction of the slope to dislodge the easel. During the sitting I leaned forward, so that my head should come near Mrs Deane's, so that she might more easily, I imagined, read my thoughts subconsciously, and thus subconsciously know my mental suggestion of a square While I was leaning forward, nearly reaching the easel with my head, the easel was jerked out, but certainly not by Mrs Deane; impossible for her to do so while her hands were fastened, without my knowledge, if at all Results on papers, nil

**May 26th, 1926.**—Weather very bright. Mrs. Deane cheerful and pleasant.

(191a) I had placed a large piece of plain cartridge paper under Mrs. Deane's booted feet, and a piece of brown chalk in the lid of a box pinned down on the same board on which the paper was pinned At the end of the sitting I noticed a mark on the paper, but it was so like the colour of possible dirt off Mrs Deane's boots that I did not conclude it was abnormal. On the Tuesday following I noticed this mark standing out boldly in the form of a large "S," 2½-in high, by ½-in. thick, of a dark brown colour, similar in colour to so many of Mrs. Deane's marks, which have become brown-black through oxidation by the air. Nothing on the breast-paper.

**June 7th, 1926.**—Weather bright and warm

(191b) *Second experiment*—Mrs. Deane's hands fastened in stocks, and the board, with papers pinned on it, put under her hands; a similar board, with papers pinned on it, was put on the easel During this experiment the board was thrown off the easel. Under the conditions of the experiment I consider it was impossible for Mrs. Deane to have thrown this board off the easel, without my seeing her action, if at all. Result On the paper under the right hand was found a faint brown mark, the shape of a bowler hat; under the left hand also a faint brown mark. When seen the following week, they had turned dark brown.

*Third and Fourth experiments*—Mrs. Deane held, in each case, between her hands a pair of Marion Brilliant quarter-plates, back to back. I took the plates away with me and developed them the same evening at home. Three of the plates had brown marks, visible before development. The development seems to have brought them out more, and altered them somewhat in appearance. On two plates the marks were  $1\frac{1}{2}$ -in  $\times$   $1\frac{1}{2}$ -in, and appeared to have been put on with a brush, or possibly a finger. The gelatine is abraded in some places, and the silver in some places has been protected from the action of the developer by grease (?), but the silver has been affected in parts. The marks have fine lines along them, which remind one of a brush; it is doubtful whether the fingers would make similar marks. At intervals during these experiments Mrs. Deane rested her hands upon a board covered with paper. At the conclusion of the experiments I removed the board and found a faint brown mark upon the paper on it. When seen seven days later, the mark was very dark brown.

**June 15th, 1926.**—Weather dull and muggy; soon became very bright, so that light in cabinet was very good. *Mental suggestion* an oblong, and the word (unknown to me) written by Miss Hurd on inside lower surface of the two folded papers pinned on the board for the stocks, a piece of brown paper between each fold. Head-paper, breast-paper, foot-paper, no result on these.

*First experiment*—Hands fastened on the double-cardboard frame; blue pencil, double pointed, and red chalk inside. Mrs. Deane was very restful and sat for about half an hour. There was a sound of writing; nothing found on the cardboards. If the "operator" did write, perhaps it is secret writing, and can be brought out in some way. On removing top card the red chalk was not to be seen. I am certain I inserted it. I could not find it anywhere.

**(191c) Second experiment**—Stocks, board with two folded papers pinned on, as detailed before, under Mrs. Deane's hands, board with single sheets pinned on it placed on easel. Hands securely fastened by strong tapes tightly round the wrists; impossible to remove hands. After fixing hands, a piece of black chalk put in right channel, fifteen minutes. Result " $\phi$  n" in black chalk on right paper (Fig. 347) (Fine?). Impossible for Mrs. Deane to have used the black chalk from the channel, and she did not know what colour I was going to use.

**(191d) Comment.**—When I saw the marks " $\phi$  n" I said to Mrs. Deane that the two marks were a very cute way of writing the word "fine," which they do undoubtedly spell. Note that only a person conversant with Greek would write the  $\phi$  as it is written, that is to say, in a cursive manner, in one stroke.

In view of the infinite possibilities of psychic happenings, as testified to by lifetime students of the subject, also bearing in mind how the intelligent agent (the nature of whom or which is quite unknown to us) has given evidence of knowing some things which have made a deep impression upon my mental

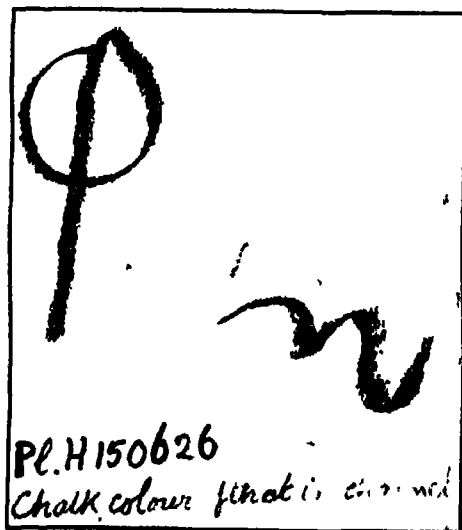


Fig. 347

tablets, I think it not amiss to mention the following — I had recently received a letter from my cousin, Mrs. Harry Warrick, from New York, that she was about to visit England. As I am a very busy man and grudge every moment spent away from my serious occupations, and yet wishing to fulfil the duty which would devolve chiefly upon me of reciprocating the hospitality my cousin had shown to me and others of our family in the States, her coming visit was occupying my thoughts inordinately. This is a fact. Well, my cousin arrived, and I took her about. She had brought a grandson over with her. This young man had one word for everything he saw, and that was "fine," with an American accent on the "i." Now, I can imagine no more fitting way of writing the word "fine," as pronounced by an Eastern American, than the Greek "phi," with a strong accent on the "i," followed by an "n." It is certainly curious for the Greek  $\phi$  and an "n" to come so clearly if there were no meaning in them. The interpretation of the meaning is of no real value, scientifically, but the appearance of the marks at all, under the conditions imposed, is a matter of real scientific importance.

*Third and Fourth experiments* — Two pairs of quarter-plates, each dated by me, placed back to back, held between Mrs. Deane's hands, which rested on a board with papers pinned on it; the board on her lap, ten minutes each pair. The black cloth (mine) was over her lap all to-day, she had washed her hands, I had wiped them several times with the duster I brought with me and rubbed them on clean paper. When Mrs. Deane replaced her hands on the board, which was still on her lap, on my giving her the second pair of quarter-plates to hold, she asked me if I had used any liquid, as her wrist felt some wet on the board. I replied "No," and I had not been near any liquid, nor was there any about on the shelves. At the completion of these quarter-plate experiments (ten minutes each) the two papers on the board were found to be marked, the right one with a yellowish-brownish-pinkish "S,"  $1\frac{1}{2}$ -in high (it became dark brown), the left one with indefinite marks of a more pink colour, suggesting weak blood, quite different, both of these, from the usual brown marks, but similar to many obtained earlier in my experiments.

I took the four quarter-plates with me and developed the plates at my chambers. For the interesting result of this experiment see page 58.

**June 22nd, 1926.**—Weather very warm and bright

(192) *Second experiment* — Stocks with easel. The easel was thrown out from off the base. Impossible for Mrs. Deane to have done this unseen by me, if at all, while her hands were locked up and she was very quiet, no other result with any of these experiments.

**July 6th, 1926.**—Weather very bright and warm. Mrs. Deane in good form and agreeable.

(193) As to the four quarter-plates, upon which Mrs. Deane had rested her hands (third and fourth experiments) for some time, nothing came upon them on development, and they had no surface marks upon them.

(194) While Mrs. Deane had her hands in the stocks to-day (second experiment) the easel was quietly turned round, so that the paper faced me. As the pin holding it is a square one, it is not easy to turn the easel round, in fact, it cannot be done unless the easel is raised half an inch or so, on account of the two horns at the extreme sides of the easel. As I verified afterwards, it would have required prolonged effort, which I could not have failed to observe, and here it must be remembered that there is light from the ruby window and that I had my red torch frequently in action in addition.

Mrs. Deane was really much distressed at the poor results of this and the last sitting. I pointed out to her, in order to soothe her, that "Peter Reilly" had come through her at a recent séance and said his medium required protection.

on account of her health, and that he was going to protect her from—he used an expression, I forget what—but I understood it to mean “experimentalists,” probably alluding to me

**July 20th, 1926.**—Weather bright Mrs Deane complained of being quite washed-out through last evening's séance, she was, however, very bright and cheerful

*Mental suggestion* to-day, “V<sub>1</sub>” and the word written by Mass Hurd inside folded papers pinned on a board and unknown to me

*First experiment*—11-0 to 11-35 Double frame, with cardboards held between Mrs Deane's hands, which were taped down as usual, chalk and pencil between cards, result, nil

**(195) Second experiment**

—Tape - stocks with easel, chalk of blue colour, and a piece of pencil chosen after the hands were locked up, and then inserted in the channels by me, namely, the pencil in the right hand channel and the blue chalk in the left-hand channel “S

and “V<sub>1</sub>” (my *mental suggestion*) appeared very early upon the paper on the easel in blue chalk (*Fig 349*) On the paper under her left hand appeared, in blue chalk, the word “Nell” in mirror writing There was a good deal of noise of chalk rolling in the channel The blue chalk was in the channel at the end of the sitting The piece of pencil put in the right channel was found on the floor (*Fig 348*)

**(196) Third experiment**

—Without releasing her hands I left the papers pinned on the board under Mrs Deane's hands and placed two half-plates on them under her two hands Mrs Deane then exclaimed “Something has been placed softly on my hands” It was the easel, and it was lying quite square with the base of the stocks It is not easy

to remove the easel from the base. Mrs Deane said, “I wonder, could they put it back?” We left the easel lying on Mrs Deane's hands. I heard some

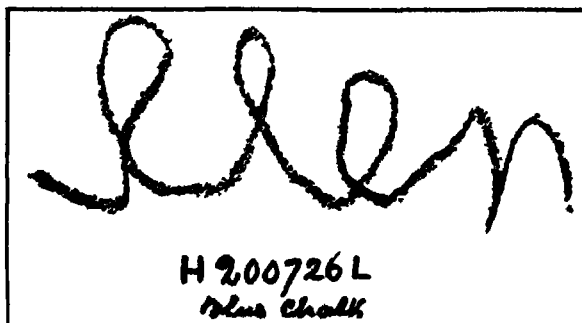


Fig 348

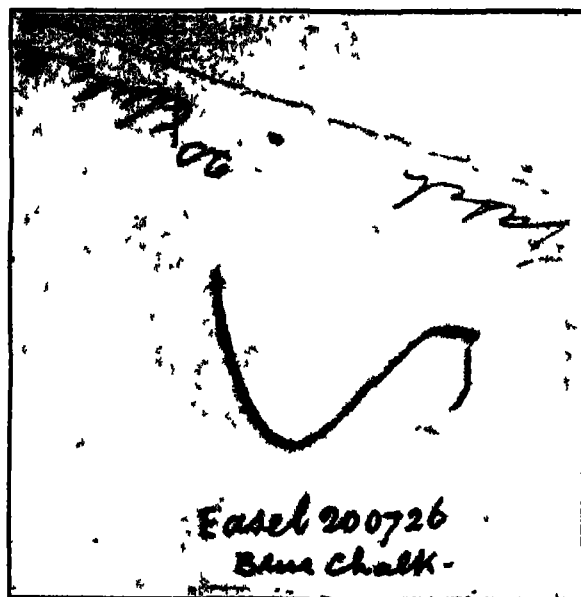


Fig 349

tapping as though on glass I found, after a few minutes, the easel was in position, the square pin being in the hole I found it difficult, using two hands, in the ruby light to find the hole and insert the pin Duration of experiment fifteen minutes Mrs Deane's hands were found securely taped in the stocks at the end of this experiment

(196a) *Comment*—This putting the easel back with the square pin inserted in its hole was, *certainly*, impossible of performance by Mrs Deane under the conditions prevailing

*Fourth experiment*—I removed the two half-plates and replaced them with two others, not releasing Mrs Deane's hands from the stocks A strange thing occurred during this experiment I had my right elbow on the second shelf and was leaning somewhat forward, with one hand over the other, the left hand over the right, and the fingers of the left hand overhanging the right hand. I felt those fingers touched very slightly Then they were decidedly brushed from below (there were two touches) by the edge of a piece of stiffish paper At that moment Mrs Deane exclaimed, "Have you touched my head-paper?" She was remaining quite still and motionless, and I heard no sound On opening the door and experimenting, it was plain that Mrs Deane could not have lowered her head sufficiently to get the edge of the head-paper under my fingers An extraordinary inexplicable happening

(197) I developed the four half-plates same evening Nothing on the plates and, although the day was warm, Mrs Deane's fingers do not seem to have marked the plates in any way.

**July 27th, 1926.**—The weather was bright and the light good. Mrs Deane was in a more complaining mood than usual

*First experiment*—Double frame, with cardboards, with hands taped on them; pencil and chalk put inside after imprisoning the hands, twenty minutes, no result I suggested the word I was thinking of, and which I had written down in my notebook, kept in my pocket I did not get it to-day Head-paper, breast-paper, and foot-paper Mrs Deane took off her shoes and sat with her stockinged feet resting on a piece of clean paper, behind her heels I pinned the shallow lid of a box I put therein a piece of crimson chalk chosen from among many colours. I covered Mrs Deane's lap with my black cloth, reaching well to the floor, all this was done before the first experiment, with the door open After fastening her hands for the first experiment I shut the door, and did not open it again until the end of the sitting

(198) After the first experiment I imprisoned Mrs Deane's hands in the hand-stocks. The wood into which the drawing pins are fixed is very hard, and I have to exert great pressure (my thumbs are very strong) to push the pins home. Mrs. Deane could not have pushed them home My nails are very strong indeed, and I have the greatest difficulty in getting them under the heads of the drawing pins to withdraw the pins It is out of the question that Mrs Deane could withdraw these pins and put them back again. I made absolutely sure that she could not withdraw her hands, the tape was put too closely round the wrists. The easel was put in position It is impossible for Mrs Deane or anyone else to withdraw the easel by hand or wrist movement while the wrists are taped down, without my detection, nor could she do it by means of her mouth. Yet after a little time the easel was placed quietly and without any noise, and softly, in some mysterious manner, on the back of Mrs Deane's hands and wrists. I had my red torchlight hanging from my neck, and I used it frequently to supplement the light from the window We sat some time longer, hoping the easel would find its way back again, and its pin get into the hole, but there seemed to be insufficient power. The easel moved a little now and again, and then fell on the floor. I put it back on Mrs. Deane's hands and wrists, and

shortly afterwards the easel transferred itself from the backs of Mrs Deane's hands right on to the neighbouring shelf, which was on the level with the hands. The easel was right on the shelf, square on, so that the outer edge of the easel corresponded with the outer edge of the shelf. It is quite out of the question that Mrs Deane could have done this.

I had put a piece of sienna coloured chalk in one channel of the stocks, and a copying-ink pencil in the other; after fifteen minutes I discontinued this experiment. There was nothing on the easel and nothing on the papers under the hands.

(199) Mrs. Deane's hands were not then released. I left the easel in position, also the board with the papers, and slipped under Mrs. Deane's hands two half-plates, Marion Brilliant. After ten minutes I removed the glass plates and did not see anything on them. I then put two fresh half-plates under Mrs Deane's hands (still locked up) and we sat for about ten minutes. I removed these plates, and I fancied I saw a brownish mark on one of the plates, but I did not look carefully, as I did not wish to expose it much, even to red light, and I should see it at home soon enough. For the result of development see page 59. I then opened the door. Mrs. Deane's hands were still imprisoned. I removed the easel, and found on the paper on the easel the letters "A S". The colour and substance of the marks are exactly similar to a mark I made with the crimson chalk which I had put in the shallow lid behind Mrs Deane's heels.

I removed the board from under Mrs Deane's feet and found a large "S" written on the paper in crimson under Mrs Deane's right foot near the heel, 3-in long, and round about both feet there was a lot of crimson smudging. I will mention that Mrs. Deane had no opportunity whatsoever of reaching down to pick up the piece of crimson chalk I had put there. Add to this the fact that the "A S" came upon the easel while Mrs Deane's hands were imprisoned during the photographic plate experiments. Mrs Deane did not know what coloured chalk I had chosen to put in the box lid near her heels. Nothing on the head-paper, nothing on the breast-paper.

**August 3rd, 1926.**— Weather bright and very warm. Mrs Deane very amiable, but complained of neuralgia.

(200) The chief phenomena which occurred were the lifting of the easel out of its position while Mrs Deane's hands were secured in the stocks, and the placing of it on Mrs Deane's hands. Every time the easel moved out of place I put it back. It came out about five times, thrice on the backs of Mrs Deane's hands, once on to the shelf, which is on a level with her hands, and once, which was most extraordinary, the easel was placed on to the upper shelf, 18-in above her lap. It was placed quite flat on to the shelf and right in, not overhanging. It is quite impossible for anyone to carry out such a transport of the easel by any movement of the hands in the stocks, or with the stocks. It is not at all easy to withdraw the easel from the stocks on account of the length and roughness of the pin. Its slope away from Mrs Deane would make the task much more difficult to anyone sitting as sat Mrs Deane.

**August 10th, 1926.**— Weather showery but bright at intervals. Mrs Deane was in a very good humour, but complained of slight neuralgia, and a bad night on Sunday. This is Tuesday.

I found waiting for me in the studio an American lawyer, Mr G H Breaker, from Houston, Texas, a member of the American S P R. My meeting Mr Breaker is interesting in view of his obtaining with Mrs Deane an Extra face which he recognised, from the illustration of the Jack Burnside Extra\* published in *Psychic Science*, as being that of my cousin Jack Burnside (see page 40).

\* Duplication of Extras is not at all uncommon, . . . as though, to save labour, an old transparency or whatever is employed is re-employed. Mr Glendinning had the same Extra seven times with Duguid (*Borderland*, Vol III, p 315). Traill Taylor had similar experience with Duguid.

(201) I had brought with me to-day, unheralded, a new piece of apparatus which I call the "Shutter" This is described and illustrated on page 110.

(202) *First experiment*—Door open, foot-paper, head-paper, and breast-paper Mrs. Deane took her shoes off and sat with her stockinged feet on a foot-paper. I covered her lap with my black cloth I had my own duster I chose a piece of chalk out of my box of twelve colours, and placed it in the lid of a box pinned down behind Mrs Deane's heels I imprisoned Mrs Deane's hands in the stocks. I wiped her hands and rubbed clean paper upon them as usual. I then put the board with two pieces of paper fixed on it at my office by Miss Hurd, under her hands Thereupon I chose a piece of red coloured chalk and put it in the right-hand channel, and I put a piece of copying ink pencil in the left-hand channel Then I fixed the new piece of apparatus in position. I closed the door I had my electric torch handy and used it While the experiment was in progress I used the torch, and Mrs Deane, who faced the cardboard, said, "There are two marks on the sooted cardboard" When the experiment was finished, after about twenty minutes, and the door was opened, I found on the smoked cardboard "VI." Mrs Deane stated that when she first saw the markings they were two simple strokes, and that one was converted into the "V" afterwards by an additional stroke

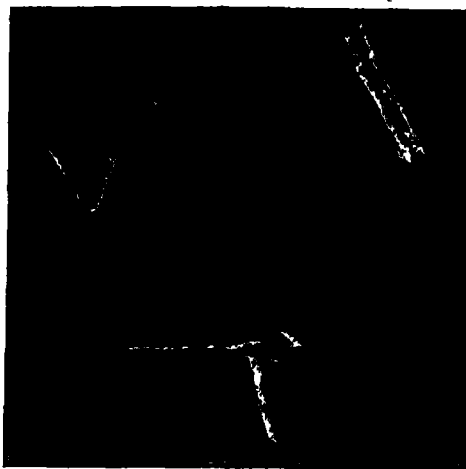


Fig. 350

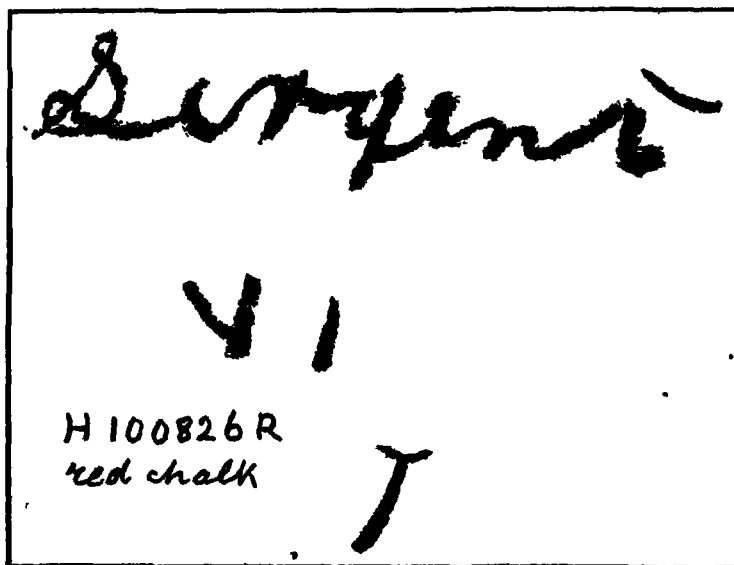


Fig. 351



**(203)** *Second experiment.*—Same as last. I re-sooted the cardboard, not preserving the marks. I did not undo Mrs Deane's hands; they were still imprisoned, and the same chalk and pencil were in position, everything as before. I had my torch well in hand; we sat for about half an hour, at the end of which time I opened the door and found, on the sooted cardboard, "VI" again, and below that a "T." (Fig. 350, page 215). The wooden curtain had not been pushed in. On the paper under Mrs. Deane's right hand I found, written with red coloured chalk, the words "Sergeant VIT" (Fig. 351, page 215) As regards the mark "VIT" see page 217. Neither Mrs Deane nor I can associate the "Sergeant VIT" with anything we can remember.

**(203a)** *Comment*—I was told at a Deane séance that the "S's" I obtain so frequently represent a Frenchman and I was not to try to identify him. It is only lately (1934) that I have come to think that the above mark may be his name voluntarily given; VIT probably meaning "lives" In *Larousse* I find the following entry "Sergeant (Antoine-François) a French draughtsman and engraver."

**(203b)** Nothing on the foot-paper or head-paper, but on the breast-paper (9-in  $\times$  4 $\frac{1}{2}$ -in) appeared a scrawl in chalk of the same red colour as on the hand-paper

During the second experiment to-day Mrs. Deane complained of terrible pain in her arm from the elbow downwards, as though someone were twisting the arm She said it was a special pain, not rheumatism She has frequently felt this pain during my experiments.

**September 14th, 1926.**—Head-paper, breast-paper, foot-paper Nil

**(204)** *Mental suggestion*, "John Warrick"

**(205)** *First experiment*—Stocks, chalks in channels, board with papers under hands, shutter apparatus with smoked cardboard in front of Mrs. Deane's knees The shutter was pushed in about 2-in At one time during this experiment Mrs. Deane fidgeted with her left arm (it is not easy to keep still all the time—let anyone try it!) and called my attention to the outside pin of that arm having become loose I refixed it and added a second pin at that side I examined Mrs Deane's fingers after the experiment, they were not black On the smoked cardboard was a line like an "S" reversed, made of short pieces of line nearly all of the same size I am sure it was impossible for Mrs Deane to have made this disjointed line without my seeing her do it I kept using my torch.

**(206)** *Second experiment.*—The first experiment continued Result of this experiment was the addition on the smoked cardboard of a broken line to the reversed "S," making it into a "W," surely an impossible feat for Mrs Deane without my detecting her and to the left of it had been put another line, curved like a "J," making "J.W," forming, together, the initials of "John Warrick" my mental suggestion. There were also two more blotches of white.



Fig 352

**September 16th, 1926.**—Weather bright and warm Mrs. Deane cheerful. (207) My *mental* suggestion to-day was my grandfather, John Warrick

*First experiment*—Stocks, chalks in channels, paper under hands, shutter in front of Mrs Deane's knees with smoked cardboard on it Two drawing pins on outside of Mrs Deane's wrists on both sides, to make sure This was Mrs Deane's own suggestion

A sound as of paper rubbing somewhere near Mrs Deane's hands I brought torch to bear, noise continued As it seemed to come from card on shutter I tested shutter; it would not move I found I had fixed the cardboard so that it protruded below beyond the edge of the wood, and caught on the lower edge of frame, it was evident protracted efforts had been made to push in the shutter I opened the door, pared the cardboard with my knife and closed the door. The shutter was then pushed in  $\frac{3}{4}$ -in I opened the door There were scrawls on the cardboard on the lower part, nothing under hands

(208) *Second experiment*—I removed the cardboard and fixed it upside down, so that the blank part was lowest We sang I suggested the name I was *thinking of* should appear on the cardboard, or at least the initials thereof, or under Mrs Deane's hands Result, a distinct "J W" (John Warrick) on the smoked cardboard, broad and  $1\frac{1}{2}$ -in. high (Fig 353) Nothing under Mrs Deane's hands or on foot-paper

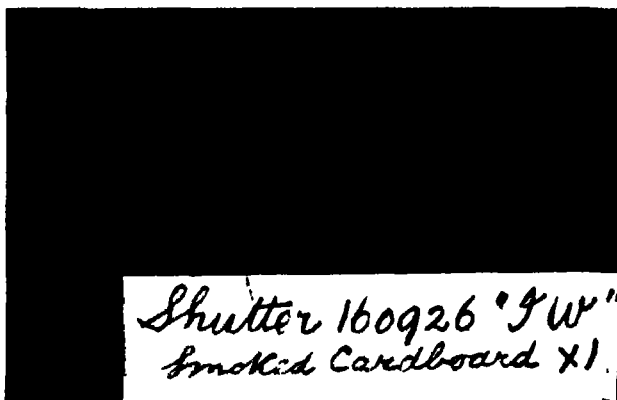


Fig 353

(208a) **Oct. 5th, 1926, to March 1st, 1927.** During October, November, December, 1926, and January and March, 1927, I continued sittings with Mrs Deane. I am not giving the details of these sittings as nothing much happened. Lately good results were few and far between It will be remembered that on April 27th last I received in direct writing "Goodbye" "S"

Notwithstanding that Mrs Deane had told me on the 13th of April, 1926, and repeated it at other sittings, that she was impressed that I should get results by placing photographic plates under her hands continually for three months, on my carrying out her suggestion there were very meagre results

I engaged an assistant to sit in my place while I directed the experiments from outside the cabinet. I also engaged a violinist to play, as it is generally thought that music has a favourable effect Whether the power had waned or the newcomer exercised an inhibitory influence, the fact remains that the results during these months were very poor We got some raps, the easel was thrown out many times, there was a cold wind felt now and again, some markings on paper were obtained, Mrs Deane gave good clairvoyant readings of things in the sitter's mind

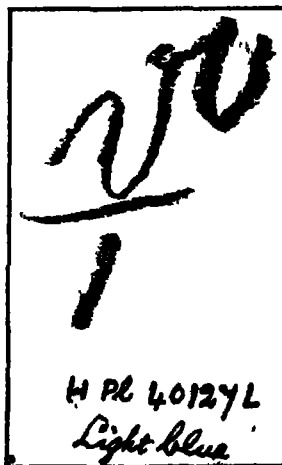


Fig. 354

and I had satisfactory confirmation from my assistant of my statement that the light through the red glass window was quite sufficient to enable the medium's hands and the easel of the stocks, etc., to be seen, unless the weather was very dull; then the red torch was made constant use of. The best results my assistant received were the following two

**(209) January 4th, 1927.**—On this day, under very good control, an "S" appeared in blue chalk on the piece of paper under Mrs Deane's right hand, and on the paper under Mrs Deane's left hand written in blue chalk the word *l'ut* (?) French for *lives* (Fig. 354). While Mrs Deane's hands were taped down in the stocks, a piece of blue chalk had been inserted in the channel by me and was there at the end of the experiment

The reader should compare this mark (Fig 354, page 217) with the similar marks (Figs 350 and 351, page 215) (See also page 216)

**(209a) February 1st, 1927.**—The words "no more" appeared in direct writing while my assistant was sitting. Just previously to this séance I had instructed my assistant to come no more after this date

**March 1st, 1927.**—Present Mrs Deane, the violinist (who remained in the outer room) and myself. Weather bright and warm. Mrs Deane amiable, but complaining of her cold. Usual precautions taken. My mental suggestion to-day was "Frank Bird"

**First experiment**—Sixteen sheets of wax-paper held between Mrs Deane's hands. Result, nil

**(210) Second experiment**—Mrs Deane's hands were securely fastened down by means of tapes on each side of the double frame, holding cardboards, previously described (see Figure 182, page 109). After Mrs Deane's hands were fastened I chose a piece of red chalk from a box of many colours, and put it between the two cardboards by means of the  $\frac{1}{2}$ -in space between the frames. Mrs Deane's knees were covered with my black cloth. I wrapped her hands (strapped on the double frame) tightly round with a second black cloth. I had my electric torch frequently in operation, and I frequently put my hands down to feel that Mrs Deane was holding the two frames level. She could not (without my knowledge) turn the frames up on edge, which would be necessary in order to shake out the chalk. I can vouch that she did not do that. Her hands were flat and she was very quiet and I was on the *qui vive*, and her hands were so wrapped up that they were incapable of much movement, besides they were securely strapped down at the wrists. At the end of fifteen minutes I removed the black cloth and unpinned Mrs Deane's hands. The chalk was still between the cardboards. On removing the top cardboard I found,

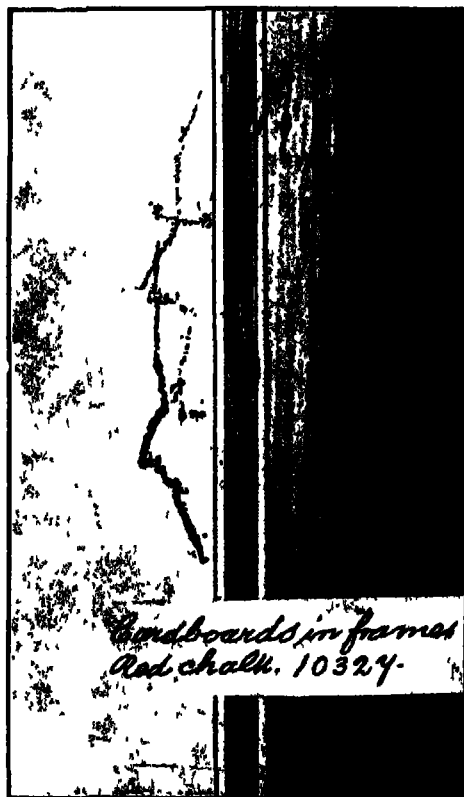


Fig 355

and unpinned Mrs Deane's hands. The chalk was still between the cardboards. On removing the top cardboard I found,

on the *inner* surface of one cardboard, a line sketch of a man's, and, below that, more perfect, one of a woman's face. This line sketch was close up against the vertical edge of the frame and the lines were drawn so close to the frame, it would have been impossible to produce these by normal means under the conditions

The chalk was a blunt-ended piece, and the line of the woman's face was quite uniform and of even thickness, and went right up against the wooden frame. The space between the two frames is so narrow, the width being  $\frac{3}{8}$ -in., it was quite impossible for Mrs. Deane to insert her finger, even had she known which coloured chalk I was going to use, besides, her hands were strapped down. I had wiped her hands before the experiment with my duster, and had them in full view in the daylight while I adjusted the frames to her hands. It is out of the question that she could have put this mark on. I had brought with me this day, as at every sitting, the double frames with clean cards pinned in position.

This was my last sitting with Mrs. Deane in 1927.

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**(211) October 8th, 1928.**— Sitting with Mrs. Deane at my warehouse.

Mrs. Deane arrived at 4-15. She and I went down into a windowless room where everything had been prepared. After we entered the room neither of us left it. Mrs. Deane sat on a box. I placed an electric storage battery lamp so that the light (red) shone especially on Mrs. Deane's lap. I had brought a head-band, which I had previously handed to my clerk, Miss Hurd, for examination, and which Miss Hurd assured me she had found free from marks. I also had seen that it was quite free from marks. I tied it on Mrs. Deane's head. I put a sheet of cartridge paper, which was rather dirty from a previous experiment, under Mrs. Deane's feet. I then covered her lap and shins with a large black cloth, which extended down to the floor. I pulled it over the toes, so that her toes, feet and legs were in darkness, and the lap was covered with my black cloth. After the placing of the black cloth, I put a piece of chalk in the lid of a box and placed it behind the heels of Mrs. Deane's boots. Her boots were very dirty from walking, all these preparations were made in daylight with the door open. I gave Mrs. Deane a packet of wax-paper to hold between her hands and I shut the door. We sat like that for half an hour, Mrs. Deane with her hands on her lap with the wax-paper between her hands, the lamp shining on her hands. At the commencement of the sitting I allowed a little gas jet to illuminate the room until my eyes got accustomed to the semi-darkness, when the red light from the lamp was sufficient. There was continuous noise with the wax-paper, as though it was being fumbled about. Mrs. Deane and I both remarked upon it. I was observing closely and I know Mrs. Deane was not doing it. After the sitting we examined the wax-paper carefully, there was nothing inside or outside.

I then gave Mrs. Deane a pair of quarter-plates, sensitive sides outwards, back to back, to hold between her hands, and I held my hands over hers for ten minutes to a quarter of an hour; I then gave her another pair to hold by herself, back to back, under my close observation. She held them for about five minutes. I put the plates in a box and the box in my pocket, to develop at my rooms. A cursory glance did not reveal any marks on them. These quarter-plates were dated and initialed by me previous to the sitting.

I then put Mrs. Deane's hands in the stocks and a board, with papers, under her hands, and the easel in position. We sat like that for half an hour. At the end of the half-hour I opened the door; I freed Mrs. Deane's hands. Nothing was found on the papers under the hands. By-the-by, I forgot to put chalks in the channel, so there was nothing for the 'operator' to work with. I

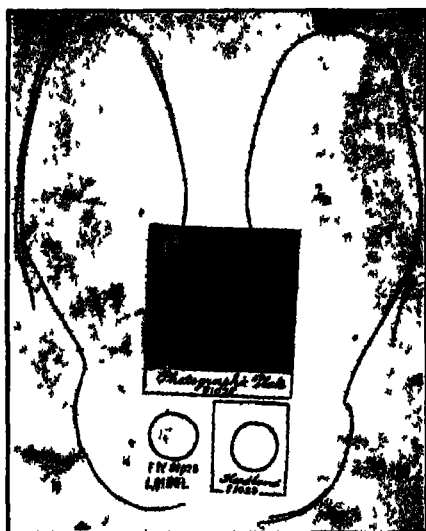


Fig. 356

(211) *Comment*—One of my most successful sittings with Mrs Deane ; adding valuable further support to the evidence of telepathy and apportage, and intelligent highly skilful use of the apported material invisibly and per the fourth dimension, both as regards time and space



Fig 357

removed the head-band and was astonished to find on it a brownish drawing of a ring of the same size as that obtained three years ago on September 8th, 1925 (see page 182) On removing the foot-paper there was also a ring upon that, they are both of the same size ( $\frac{7}{8}$  in) in diameter (Fig 356  $\times \frac{1}{4}$  linear approx)

As regards these two rings it is a curious fact that when I was working at an invention in September 1925 (three years ago), in which discs of brass about  $\frac{7}{8}$ -in in diameter with raised edges were to be employed, there came on the foot-paper and head-paper (on September 8th 1925) rings like those of to-day (see full details on page 183) Since 1925 the matter had been in abeyance, and had not received my attention Curiously enough, about the date of this sitting October, 1928, when I was taking the matter up again, and was making further experiments with these brass pieces (I had just written to the metal turners and obtained a quotation for the brass pieces from them, which I have in writing as evidence) these rings appear on the foot and head-papers again, and, what clinches the matter a similar ring appeared upon one of the photographic quarter-plates Mrs Deane had held between her hands, as described above I found that one plate had a brown circular mark upon it, viz the ring shown in the illustration (Fig 356  $\times \frac{1}{4}$  linear about) This is of the same diameter as the other two rings On development this ring remained, but the silver salt under it was not affected, nothing more came upon this plate on development and nothing on the other three Mrs Deane knew nothing about my having just renewed my interest in the brass pieces Had she known she could not have produced the rings under the conditions prevailing without detection by me She could most certainly not have put the brown ring on the photographic plate It has been pointed out to me that a similar mark can be made by the use of the bottom of a bottle with a suitable base, if the bottom of such a bottle were moistened with a brown liquid and applied to a plate In such a case the removal of the bottle from the plate would most likely leave exactly such a blob as is seen in the illustration of the ring in question Such a control ring has been made with a bottle of somewhat larger diameter, and is here illustrated by photographic means. (Fig. 357.)

## CHAPTER VIII.

### *Abstracts of Séances.*

#### *Introduction.*

Mrs. Deane had been in the habit of holding weekly séances at her home, the circle being formed of herself, her two daughters, one or both, with a few neighbours (spiritualists) No payment was made.

It was reported to me that many weird things had happened at the séances and that ghostly forms had been seen clairvoyantly, so much so that Miss Lilian Deane became frightened and discontinued sitting on that account.

I asked permission to join the circle as a friend, no payment being suggested or made, and after the guides had been consulted and given their consent, I was admitted as a member and took part at my first sitting on February 28th, 1923 I have since been a regular attendant until July, 1926, when the séances ceased I assisted at about 140 séances

We sat round a three-legged table, weighing 6 lbs., with a round top 18-in in diameter The vertical height from the floor to the upper surface of the table is 27-in

I requested Mrs Deane that we should try to obtain table-raising The first evening the table rose fully two feet, and since then we had innumerable elevations of the table until we gave that up and tried for other phenomena.

The séances generally lasted from 8 to 10-30 p.m.

Early in the year 1923 it was suggested by me that we should try to obtain photographs of the table when raised above the floor and, Mrs Deane's guide consenting thereto, we obtained about sixty such photographs We had sometimes three, sometimes four cameras focussed on the centre of the circle—three half-plates and one quarter-plate I always brought the half-plate slides with me ready loaded, with plates numbered and initialled The quarter-plate Mrs. Deane loaded herself The cameras were placed at various heights in order to obtain views of the table from above and below. The séances were conducted in the dark The camera caps were left off. I operated a flashlight apparatus and it was agreed that *I should flash whenever I liked* There being no electric current at the Englefield Road quarters I had to rely upon flint and steel sparks, which apparatus I operated by means of a cord from my seat at the table unless otherwise stated. There were many failures on account of the unreliability of the means employed

The liberty I had to flash at any time without warning constituted a great safeguard against trickery, but indeed there was no object in cheating, fooling ourselves week after week for three years Why did Mrs Deane, her daughters and neighbours have séances in her kitchen before I came on the scene? The lure of the mysterious? The sittings were private, there was no kudos or money got from them.

The prolonged, violent movements of the table at nearly every sitting could not have been produced by one or two of the sitters without their betraying themselves by puffing and blowing and knocking against their neighbours, if at all, for the table was constantly travelling about with great violence. Besides, there was no telling when I might flash for photographs, and there was always

the possibility of the flashlight going off by accident. One needs to be present, however, at such phenomena to appreciate the impossibility of the sustained, rapid, violent movements of the table being the result of trickery. Such movements are among the A B C of experienced students of psychic physical phenomena, they interest us here chiefly as bearing witness to Mrs. Deane's psychic power in this direction.

**(211a)** On March 28th, 1923, I introduced a wire fence enclosing the floor space in which the table stood, to guard the table from the sitters' dresses and feet, this was a very useful innovation—preventing action by the sitters' feet. The wire fence was five holes to the inch, 16-in. high, forming a ring two feet in diameter, it was not fixed to the floor or to the table. The violent gyrations of the table often put the fence out of shape, as is seen in the photographs.

**(211b)** On September 26th, 1923, I brought to the circle a double disc which I call my biplane, of the same diameter as the table top, each disc being of thin, three-ply wood, separated from the other by six columns of wood one inch square in section, three inches high, fixed equidistantly in the margins. The outer surfaces of the discs were painted with luminous paint, enabling the hands on the top one to be seen. The biplane was laid loosely on the table and our hands were placed on the upper surface of the upper disc. That the disc was loose I frequently confirmed by trial. By the employment of this biplane there was no hand in immediate contact with the table. I obtained two sets of three simultaneous photographs of the table raised well in the air under these conditions (wire fence and biplane in use) on October 17th and 30th, 1923 (see pages 264 and 265).

**(211c)** It was my habit at every sitting from October, 1923, to pin a piece of white cardboard, 15-in. in diameter, on the under surface of the table and blacken it with soot from a turpentine flame.

Some of the marks which appeared on the cardboard disc are illustrated in this book and appear to be decidedly evidential.

We had a cardboard trumpet with luminous bands thereon. It very frequently floated about the room, striking various sitters. We also had a small tambourine, the parchment of which was painted with luminous paint on both sides. This also moved about. We saw on many occasions floating lights and felt cold breezes.

Mrs. Deane very often went into trance and spoke in strange voices. We also had some direct voices.

At times I brought to the sitting a quarter-plate in a box for skotographic experiments, i. e., to try the influence of the circle upon it (see chapter IV).

**(211d)** On March 1st, 1926, I introduced at the circle as a surprise without any warning, a piece of apparatus, which I call an automatic flasher (*Fig 358, page 223*). The principal feature of this is a balanced platform with an extended arm, at the end of which is fixed a rigid iron wire, which, when the arm descends, dips into a cup of mercury and thereby completes an electric circuit. The apparatus is so balanced that the weight of the platform is insufficient to raise the arm. On the platform is placed a trumpet of cardboard. Inside the trumpet, attached to the narrow end thereof, is a loose cord 9-in. longer than the trumpet. To the free end of the cord is attached a conical weight, which is sufficiently heavy to keep the platform horizontal and the iron wire out of the mercury.

The trumpet is placed upon this platform with the weight inside. When the trumpet is raised more than 9-in., the weight also is raised by the cord; the platform then rises and the iron wire descends into the mercury. An electric circuit is thereby completed and produces a flash (at a distance). It follows that the flash is practically instantaneous with the rising of the trumpet, and, as experiment has proved, the photograph obtained would not fail to show any arm which had raised the trumpet.

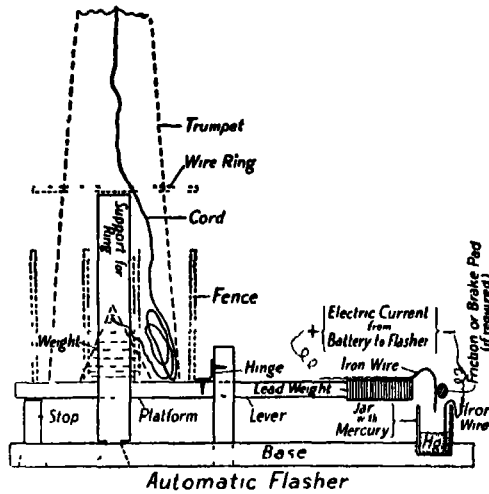
*Automatic Flashers*

Fig. 358

Since the diagram here printed was drawn, I have introduced an improvement, namely, I put, instead of the weight, a 12-in rod of light wood about  $\frac{3}{8}$ -in in diameter. This rod stands within the trumpet. It is tied to the free end of a piece of string fixed at the narrow end of the trumpet of such a length that only when the trumpet has risen nearly free of the rod does the rod rise with it and not before. With the rod employed instead of the weight, it is necessary for the trumpet to rise vertically, practically 12-in, in order to produce a flash. When the weight was raised it was possible for the trumpet to fall over as soon as it reached the height of the wire ring (see Fig 383, page 246), which is a fixture (see diagram) and acts as a guard.

In the sketch four upright rods are shown, there are really six of them, on these rods a cylinder of wire netting of large mesh is fixed reaching almost up to the ring.

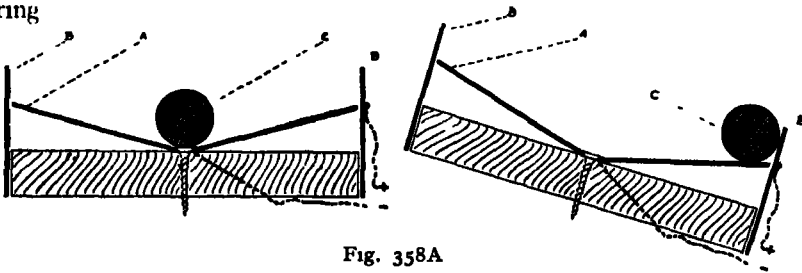


Fig. 358A

A new simple Automatic Flasher (shown in section).

This consists of a circular block of wood, about six inches in diameter. A copper inverted cone 'A' is fixed thereto by a screw which can be used to fasten the apparatus to a table. A copper collar 'B' round the wood does not touch the cone. A metal ball 'C'. The cone is connected by flexible electric wire to one pole of an electric current operating a flashlight apparatus, the copper collar with the other pole. When at rest the ball remains in the centre and the electric circuit has a gap. When the table is tilted beyond a given angle the ball rolls to the edge and bridges the gap and so closes the circuit.



A detailed report of each sitting was written out by me, or at my dictation, the same evening, or the evening following

It was my constant practice to arrive at the séance room half an hour before the commencement of the sitting, and not to leave the room When my friend Mr. Bird came (he attended regularly for many months) he accompanied me and was with me in the room the whole time.

Miss Vi Deane often assisted me with the preparation of the smoked cardboard, the chairs, etc., but not with the cameras. Mrs Deane generally arrived late from the West End. She then had a little supper in the kitchen and did nothing more than prepare her camera (as a rule only one half-plate)\*; the slides of this and of my own camera were always brought with me, having been loaded at my factory with numbered and initialled plates

In my abstracts of the Deane séances the greater part of the matter is not evidential, but there is enough to prove the reality of Mrs Deane's powers, especially clairvoyance. I include the non-evidential matter to give the reader a fairly full account of our proceedings

Much of the following is uninteresting, but my aim is not to produce an entertaining book, but to put my experiences with Mrs Deane on record.

She was undoubtedly the main source of the supernormal power These many table movements and elevations and the many other phenomena described in the abstracts from my séance notes prove her possession of strong psychic power and help to support the view that her abnormal photographs are also due to a mysterious power she possesses, or which acts through her.

The knowledge acquired by me of the sitters, my observation of their manner and conversation impressed me favourably

\* This half-plate camera was one lent her by me for the purpose of these experiments

### *Abstracts of Séances*

*Any expressions such as "controls," "guides," Brown Wolf, Topsy, etc., are used by me for convenience only and do not imply that I have any settled view as to the correctness of these terms*

**February 28th, 1923**—I told Mrs Deane that I was very anxious to see the séance table rise in the air, as I had never witnessed such a phenomenon

**(211e)** After we had placed our hands on the table, the latter tilted rapidly and moved about Later, it banged upon the floor with one leg so heavily that I was fearful of a hole being made in the floor-boards and the table being broken The table then rose fully two feet from the ground with our hands still upon it

Next, Miss Lilian Deane "went off," and it was quite distressing to me to hear the stuttering efforts she made to get out a word After a time, there came spasmodically the words, "Book," "Blue Book," "Book Case," "Large Room," "Red Curtains," "Cook" Then, very loud, followed, "I am Charlie Cook, Man," which meant that I was addressed, I being the only man present

I recognised at once the large room with red curtains and a large, important bookcase, as a description of my own chambers, which were quite unknown to the Deanes. I remembered, also, that the book I was reading at the time was a work on Psychic Photography by Charles Hall Cook (The Christian name written Charley or Charlie being a special feature)

**(212) March 7th, 1923.**—The table, after rapping out twice "Keen Lee Loo," rapped out, quite distinctly, "Take to-morrow's *Telegraph*, Page 4, Column 3, Good News" (The following day's *Telegraph*, in which I checked these directions, contained in column 6 of page 4 a paragraph stating that a large number of psychic photographs were to be shown at a forthcoming exhibition of the Photographic Society Column 3 contained nothing of significance) Sitting held 8 to 10-30 p.m. as usual

**(213)** Mrs Deane then went into trance and, after her North American guide, Brown Wolf, had spoken in a loud voice, the voice of a girl, known to the circle as Hulah, came through Mrs. Deane. Hulah conversed round the circle, and, when she came to me, asked why I turned my back when I was photographed (which I had done on a recent occasion) and

mentioned the baldness of the back of my head. I suggested that she should try to place a mark on my head at my next sitting with Mrs Deane. Hulah asked what mark she should put, and I replied, "Something definite. A triangle or a square, for instance." She promised to do her best.

(On March 12th, I sat with Mrs Deane for photography, and a triangle appeared about my head, as shown in Fig 86, page 36.)

**March 21st, 1923.**—At the previous séance, the table had acquiesced in my request to be allowed to take a photograph. I, therefore, brought my camera. As soon as we had started, the table moved and rapped out, "Take photo now." I did not do so, as the table was not in the air, but, later, when it rose a little, I flashed and secured my first photograph of the table raised.

**April 4th, 1923.**—Without any warning, the table rose into the air and quickly descended with one leg on the other side of the wire fence, which is 16 inches high. I had no time to flash.

**April 11th, 1923.**—After making riotous movements, the table ascended so high that Mrs Deane lost the top altogether. It floated about, fell, rose again, and finally descended outside the fence. Meanwhile, Mrs Deane had gone into a trance and was controlled by her Indian guide, who emitted, through her, violent yells and shouts in an incomprehensible tongue. Then the voice changed to that of Hulah, who, in answer to a question by myself, explained the absence of Extras in the photographs Mrs Deane takes of me by asserting that I worried the medium. She told me to keep to the same arrangement for several (214) sittings. She asked the name of the "funny white nuts you eat." At that time, I was having at lunch some white pine kernel nuts (an uncommon nut), a fact unknown to the other members of the circle.

**(215) April 18th 1923.**—After giving clairvoyantly apparently true descriptions of two old friends of my youth, Hulah said she would try to put a crescent, which was her "emblem," on my plate at my next sitting for photographs. (On April 23rd a crescent did appear on a photograph which Mrs Deane took of me.) (See page 36.)

**(216)** Lilian cried out that she had been roughly touched on the arm by some entity, and felt as though she had been scratched. She was very frightened and called out repeatedly for us to light the gas. We soothed her, but she was very much upset. I joked about the matter, and asked the entity to pull my nose, which it did not do, however. Mrs Gilbert and Mrs Deane were touched. When we turned on the light, it was found Mrs Gilbert's locket and chain were on the floor within the fence, the locket closed, and the photo from inside the locket apart from it. Mrs Gilbert said the photo comes out of the locket with great difficulty.

**April 25th, 1923.**—Lilian, the elder daughter, will not sit any more, she was so scared at the last sitting.

Mrs Deane went into trance. Hulah came and stated there was something she could not understand forming an obstruction in my photographic experiments with Mrs Deane. She and I appeared not at all to harmonise in that respect. There was something antagonistic between us. A new voice came then which gave the name "Sarah," and called us "a funny lot" because of our sitting as we were. (For illustrations see page 248.)

**June 6th, 1923.**—The table went up fairly high, and after remaining up (for an unusual length of time, so I was told) went down quite slowly. I was at the other side of the room attending to the flashlamp. I pulled the trigger and there was a flash. It seemed to me to be much too prolonged. The flash powder seems to get damp owing to its being exposed so long to the air of the room. There had been three previous good elevations. In the photographs the table appears to be fully 12-in. from the floor (not reproduced).

Mrs Deane in a trance spoke with a strange voice, which I was told was that of a mischievous child-control known as "Topsy." After Topsy came Hulah, who said she would put a star on photo plates (see result).

**(216a)** On developing the plates used for the elevation of the table, there was an extraordinary addition to two plates (one quarter-plate and one half-plate) used in Mrs Deane's cameras (Figs 360 and 361, page 226). I brought Mrs Deane's half-plate slide loaded. On her two plates there was a large seven-pointed Star, more like seven spokes of a wheel, without any hub, than a Star. On my half-plate this Star did not appear. These Stars are not exactly alike on each plate. These two plates were not sufficiently controlled by me for the results to be evidential.

As I have stated elsewhere that Mrs Deane possessed no half-plate camera I would mention that the slide alluded to above was lent her by me with its camera for these sittings.

It is worth noting that on Whit-Sunday, ten days previously, Mrs Deane had photographed the altar of a small church near Lincoln. On the photograph appeared, together with the altar, a seven-pointed Star very similar to those mentioned above. (See illustration, Fig 359, page 226.) The three stars are all different.



Fig 359

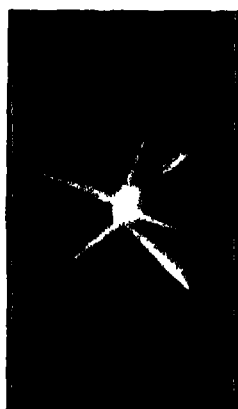


Fig 360

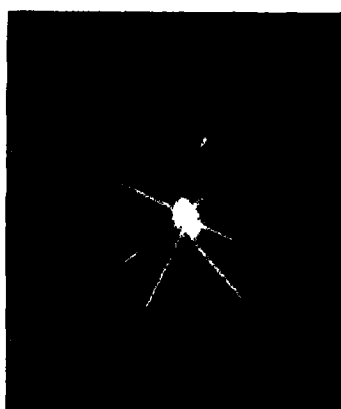


Fig 361

(217) *Comment*—If Mrs. Deane had desired to put a Star on the altar, and on these plates, she would surely have put something more like a Star, besides, no object at all was served by the introduction of the star-like marks on the levitation plates.

If the medium really does possess some power not possessed by others to project on to a photographic plate things which have been seen by her [or her sitters], then we may hazard the guess that in the bright light of the country the brilliant reflection of the sunlight from the highly-varnished spokes of carriage wheels made a deep impression at some time or other on one of Mrs. Deane's memory tablets, and got transferred in some way on to the plates.

**June 20th, 1923.** The table indulged in boisterous movements. Only those who are frequenters of sittings know how impossible it would be for a sitter to produce such boisterous, irregular, eccentric movements without detection. After a long time it rose in the air suddenly and descended quickly. There was no time to flash. It rose again, and I produced a fair flash. The table then rose again, and we lost it, it fell with a thump on the floor, evidently some distance from us. When the gas was lit the table was found to be on its side three feet from the circle, and the wire fence with it, also on its side. Mrs. Deane went into trance and spluttered in a whispering way and muttered with difficulty, and sighed. We asked her questions in English, but we got no response in English. Then "Sarah" came, laughing as before, again calling us a "funny lot". She appeared much amused at our sitting, saying she had never seen anything of the kind in her day. She was asked her surname, she said she had forgotten it, and was always called "Sarah". We asked her if she had not another name on the other side, in reply she asked whether "Sarah" was not good enough. Then Brown Wolf came and remarked upon the table-raising, and spoke (218) quite a time in his deep, strong voice. Hulah came through. She said there was a man with her for me who had only one whole leg, the other one going down below the knee only, with a funny piece of apparatus at the end of it, that he had brownish hair, slight whiskers, a moustache, and that the colour of his face was not uniform, and that he passed over five years ago. His eyes were darkish brown, she said. [This is an excellent description of Mr. T, a traveller I employed for five years, and who died more than five years ago, he was very friendly disposed towards me. He had an artificial foot and a mottled face.] Hulah afterwards described many other persons present with her for all the other sitters, some of them being recognised, and some not. While Hulah was there we all felt a cold breeze blowing on our faces, I remarked this myself once or twice. Some of the other sitters had seen strong lights on me.

(219) **June 27th, 1923.**—The table rose very well and I flashed, two good pictures were obtained (*not reproduced*). Mrs. Deane went into a trance, and Hulah came through. She said that the man with the incomplete leg was present. I asked if he had any message for me. He said I was very good to him (I had been of some financial use to him, and we were good friends). I asked whether he was happy, and he said "Yes," and with no cobwebs any more in his head. [He had gone out of his mind before he died.] I asked him if he knew how his son (whom I had lost sight of) was progressing. He replied that his son was all right, and would have no cobwebs in his head. Mrs. Deane stated that she saw a bright cone, like a candle extinguisher, big enough to enclose us all, like a bell tent, and from this extinguisher came rays to each individual/sitter. At one time during this sitting I tried to raise the table while it was on the floor, and found it was as heavy as lead.

**July 25th, 1923.**—The table began to move and to spell out "Take a photo," which instruction I did not obey. The table went up several times, and fairly high on the fifth time, and I flashed. After flashing the table did not drop, but remained in the air quite steady for about half a minute. I should mention that before this last rising, Mrs. Deane went into a trance, without speaking, however, but she was awake when the table rose. I would also mention that while Mrs. Deane and I were occupied in changing the plates in the cameras (in the dark) the table was fairly lively with Vi and Mrs. Hurley, the sole sitters. (220) Mrs. Deane was controlled by Brown Wolf, Topsy and Hulah. I suggested she (Hulah) should help me with my Monday photographic experiments, and put a cross or a square on my head. She said she would try. (Five days later, at my sitting with Mrs. Deane for photographic experiments, a decided cross appeared, representing roughly a carrot and a parsnip crossed.) (See page 36)

I asked her to put her face there. She said she had given me her photo, but the Medium had not pressed the colour screen close enough. [This refers to a colour photograph\* Mrs. Deane took of me a little time back whereon appeared a beautiful girl's face as an Extra.] She said that though I had secured no good results, I was benefiting from the photography more than I knew, that I should have patience, and I should get something in the end.

In all the photographs taken at the various seances, I had one hand only on the table, as my left hand is always behind the sitter on my left holding the string to pull the flasher. (For illustrations see pages 253 and 254.)

**July 31st, 1923.**—Peter Riley and Hulah announced their presence through the table, which gave incomplete messages only (as usual), but moved about a great deal. It continued to move under the hands of the other two sitters, while Mrs. Deane and I were changing the slides in the cameras. Rappings were heard in the other end of the room. The table rose several times, and when it was about a foot high, as far as I could judge, it remained up steadily, sufficiently long for me to exhort the sitters to keep their finger tips only on the table.

Mrs. Deane went into a trance. Hulah came through at once. Brown Wolf then came through and stated that Peter Riley was there. He expressed his strong antipathy to Peter and his preaching. (For illustrations see page 255.)

**August 22nd, 1923.**—Uahthrop came through the table. Uahthrop would not raise the table, and would not make room for any other control, although asked by us to do so. He is very obstinate. The circle had been told that Uahthrop was quite a low spirit, still in 'sphere 'two'.

**August 29th, 1923.**—The table rose several times and on one occasion moved away towards the cameras and left all the sitters. We were a bit excited. Someone called out "The table has gone." I pulled the string without warning. The prints show the table on the slant outside the wire fence, over which it had leapt. We put the table back inside the fence. The table then rose quite gently, and so high that we had all to stand up to keep our fingers on the surface. It kept in the air at that height for quite a minute. The table remained up and swayed as if on a cushion. There was a distinct cold breeze about.

Mrs. Deane went into trance, and the deep voice of an Irishman came out of her mouth, "Oh! my eye, my right eye," he kept on saying at intervals in the conversation. "Who are you?" we asked. "Daniel," he said. "What is your surname?" After a pause, he said "MacFerguson." He said he lived a quarter of an hour's walk outside Cork, at a place known as "Daniel's Place." He called for Molly and Nora, who, he said, were his two bonnie children, and for Nora his wife, whose maiden name he said was O'Connor. He repulsed the suggestion that he was on the 'other side' (could not make it out at all). The damage to his eye was caused by half a brick. He participated in doing damage to the town of Cork and would do it again. (For illustrations see pages 256 and 260.)

**September 12th, 1923.**—I had brought a large gong, which I beat, it gave out a deep note. Immediately before this sitting I had operated in the seance room a small Wimshurst electric machine producing sparks. This did not inhibit the phenomena. Brown Wolf soon came through the table, and when the gong was sounded the table responded vigorously. Certainly the loud noise of the gong seemed to put life into him. I had noticed at previous sittings that deep notes appeal more effective. The table rose well into the air fairly early in the sitting. We encouraged it to go higher, it did so, and we had to rise to our feet. It remained up quite a time—say a minute. I pulled the cord and got a flash. The table went down quite slowly. This slow descent was remarked upon by the sitters, who said that the table generally fell down after the flash. This slow descent and the remark are rather noteworthy. I had nothing to do with either. I did not introduce the subject. Now, Dr. W. had asked me a few days previously whether the table fell after a flashlight. Perhaps this exceptionally slow descent was connected in some way with Dr. W.'s question registered in my mind. (For illustrations see page 258.)

\* See Appendix p. 282.

**(221) September 19th, 1923.**—Usual circle I brought a construction made of two square pieces of three-ply wood 10 in x 10-in., fixed together (with a space of 2-in. between them) by a pillar of wood at each corner, one outside face painted over with luminous paint. This biplane is seen in *figure 398 page 259*. It is smaller than the circular one described on *page 222* which I used at seances subsequent to this date. At the commencement of the sitting this wooden contraption was placed loose on the table luminous side uppermost. I had made it of two boards with a space between so that the forces could get under the one surface, as I had noticed at the last sitting, when I placed a single board on the table, that before the board was tilted up it was moved so that part of it overhung the table. It struck me this was done to enable something to work from underneath the board. The three-ply wood construction was moved about on the surface of the table and tilted up, and turned nearly right over. The table tilted about with the structure on it. It is important to mention that we all placed our hands upon the three ply wood only, and we did not touch the table at all. The luminous paint rendered the hands visible. By the way, the table was enclosed in the fence as it always has been since the introduction of the wire fence. It is clear from this experiment that the table could be moved while no one was actually touching it for the three ply wood affair was quite free simply resting upon it. No one had been told that I was bringing this. I sprang it upon the circle as a surprise. We sang and the table kept time with our singing. The table rose and descended gently. It rose again and then a third time, and fairly high and I flashed (*For illustration see page 259*)

**September 26th, 1923.** A magnet was hung over the table some four feet from the top of it. This has remained during many sittings but I do not think had any effect. I brought with me to day without warning to the circle, the biplane described on *page 222*. The table jumped about a lot with the biplane upon it and Brown Wolf (who was the control) made great efforts as it seemed to us to raise the table but could not manage it. The table tried to climb up the fence. At other sittings the legs of the table were constantly scraping against this fence and put it quite out of shape temporarily. As it was getting late we removed the three ply wood apparatus and sat with our hands on the table top and suggested to Brown Wolf that he should now raise the table. He did this once or twice a few inches and a little later he raised it about 18 in. and I flashed. Mrs Deane then went **(222)** into a trance. Brown Wolf came through. We chatted with him, the circle discussed evolution and I was thinking of telling them of the experiments recently made with mice, which go to prove the inheritance of acquired qualities. Before I had mentioned about mice, Brown Wolf broke in and said "You are going to tell them about the *mouses* and experiments made with them" (*For illustrations see page 260*)

**October 1st, 1923.**—Special sitting. There were present Mrs Deane Miss Julian Deane Miss Bunside (my cousin) myself, and four guests—Parsees. There was room for three only of the latter at the table. No charge was made at all for this sitting to anyone. No charge is ever made for these sittings and it is quite an exception to have strangers at them. We put our hands upon the bare table and it moved about vigorously. After a lot of singing the table rose and I flashed. Mrs Deane and I then changed the plates by turning the carriers in the dark and resumed our seats. The table rose a second time slowly and remained up quite a while. I flashed again. We then formed a circle of hands. After a time one of the Indian gentlemen sitting between Mrs Deane and her daughter went into a trance. Two of his friends got frightened and called him by name and he seemed to get half awake. He said "Why did you call me, where am I?" I was in such a beautiful place. I was in Paradise." Photographs two sets of three simultaneous exposures are illustrated (*pages 261 and 262*)

**(223) October 10th, 1923.**—Present usual circle less Mrs Hogg. Mrs Deane fell into trance. Brown Wolf came through and said Mrs Deane was going to do some packing in March. The circle concluded it meant Mrs Deane was going to move. (She did move against her will the following March quarter.) Brown Wolf said Mrs Deane would shortly manifest a new very important phase of mediumship. He did not say what it was. [In July next year Mrs Deane did develop a new phase of mediumship which I discovered, namely, direct writing on paper and glass.] He stated that to day's sitting would not produce much result as all the power was being reserved for the 11th November (Armistice Day). He stated that there were masses of 'Tommies' rehearsing drills for that occasion. He also said "Jack Tars"

**(224) October 17th, 1923.**—The table had the round biplane previously described, with luminous paint on both outside surfaces lying loosely upon it. Mrs Deane went into a trance. Hulah came through. She stated there were great preparations being made for the 11th November. Mrs Deane came out of trance. The table moved about with the biplane on it. The biplane stuck to it, as if it formed a part of the table (I often tested the biplane to see that it was free). The table went up, then the sitter on my right lifted the biplane from the table to examine the other side.

This adventitious lifting of the biplane was further proof that it was perfectly free from the table. Brown Wolf was still in possession of Mrs Deane. While Brown Wolf was talking through Mrs Deane I asked him whether he could help me to become psychic and take photographs myself. His reply was not encouraging, but he said I should pray. I asked him whether one should pray to the intermediate spirits. He said one should pray to the Great Spirit and offer up thanksgiving. I think he added that thanksgiving was more powerful than prayer. I forgot to mention that Brown Wolf told us to stand when the table went up, as it helped. (*For illustration see page 264*)

(225) *October 30th, 1923.* Open cameras in position. The biplane with luminous paint loose on the table, all hands could be distinctly seen resting on the surface. The bar magnet was still hanging from the ceiling over the table. The table soon rose, and remained stationary in the air for some time—say a minute. I waited for it to go higher, but as it did not and was so steady I pulled the cord and got a good flash with three excellent simultaneous photographs. Mrs Deane went into trance. Brown Wolf came through. As is usual, when he commenced to speak he spluttered and breathed somewhat heavily—a kind of sigh through the lips and he muttered in the same unknown tongue. He spoke the same language rapidly and louder as if speaking to himself. It was not long before Brown Wolf commenced to speak in English. Hulah then came through. (*For illustrations see page 265*) I had pinned a circular piece of sooted cardboard 11 in. in diameter on the underside of the table top. This was a surprise manoeuvre.

*November 21st, 1923.*—Mrs Deane complained of being very tired. After a time the table went up very well and I pulled for a flash but no flash came. I went to the flasher and struck a match to try to light the magnesium, but it had been split. I pulled the other cord and got a flash from a second lamp. The table kept in the air the whole time while I had the first failure. I lit the match and pulled the second cord, quite a time. We stood again. The table went up again and I pulled and got a big flash. The table remained up some time after the flash. In fact the table went up very willingly this evening and remained up very long on each occasion. I had fastened by means of drawing pins a large circular piece of cardboard covered with soot to the underside of the table, this is seen in the photographs. To those who suspect fraud I would point out that the sooted cardboard renders cheating more difficult. (*For illustrations see page 266*) For particulars of the marks which appeared on the smoked cardboard see page 270.

*January 9th, 1924.*—Brown Wolf came and promised to ask somebody to put marks on the smoked cardboard for result (which I call the Mandarin) (*Fig No 3, page 272*). Brown Wolf stated that I was the cause of the non success of my photo sittings with Mrs Deane.

(226) *January 16th, 1924.*—We sang a hymn, as always on commencing the sittings. There was a fair amount of light from the fire. During the singing of the hymn I had been wondering in my thoughts whether anything was being written on the cardboard while the table was standing still. It certainly gave one a chance. The table began to tilt and spelt out 'No letter on table now'. I told the circle what was present in my mind, and they considered the message was an answer to my thought. By consent I turned the table up and by the light of the fire I saw there was no mark upon the cardboard.

*January 23rd, 1924.* A heavy slab of beech was on the table. The table spelt out some unrecognised name being questioned who it was the table tilted out. He was a thought man. The table rocked about somewhat and tilted over, yet the slab remained on the table, when by gravitation it should have fallen off.

*January 30th, 1924.*—Brown Wolf made promises of good sittings, but his promises are very unreliable.

I brought two slates screwed together with slate pencil between them and put it outside the fence. In some way the double slate got inside the wire fence. Then a leg of the table bumped on the floor and the slate alternately, not smashing the slate, which one would expect it to have done.

At a recent sitting Mrs Deane remarked that when in a trance she got a vague idea of what was said through her lips. When going into trance there is no heavy sighing and travail of which one reads with other mediums, nor does Mrs Deane show any sign of fatigue or exhaustion after a state of trance, but she often complains the next day of feeling unwell.

*February 6th, 1924.*—After the photo we sat quietly round the table and while thus sitting some soft article struck me in the face and fell on my lap. I asked if anyone had thrown a piece of string at me. They said 'No'. We were all very much surprised. There was no mention or thought of 'apports'. Again a similar light article was thrown in my face. After the sitting I found four snowdrops on the floor near me. They were quite fresh and the stems were not cut, but pulled out from the sheath. There was no exterior moisture on them. There were no snowdrops in the room. How was my face hit in the dark?

**(227) February 27th, 1924.**—Weather cold, room warm with good fire, which made the room light. Large screen in front of fire. Hulah, speaking through Mrs Deane in trance, talked to me and alluded to "Dicky Bird" (A very old and intimate friend of mine, Bird, bore the nickname "Dicky") She complained of the cold and of the "White Stuff" falling, which, of course, we recognised as snow, but we did not realise that it was snowing then, as snow was not anticipated. It turned out, however, that it had been snowing heavily during the séance. Brown Wolf then came and complained of the weather, stating that mild weather was best for these experiments.

**March 12th, 1924.**—The table moved about very curiously. At one time it danced about so boisterously, it quite startled Mr Bird, a friend of mine who accompanied me this evening and came continuously until August 1925. The curious thing is that during the violent movements of the table, the biplane, which was lying quite loosely upon it, retained its position on the table. When I stood up to cover the lenses of the cameras, I noticed a cool breeze about my head. Mr Bird and I remained in the room from the time we arrived at 7-30 until we finished, and always do so. At these sittings I often, without warning, lifted the biplane from the table to assure myself it was loose.

**March 19th, 1924.**—The biplane was on the table top. The table tilted at an angle of 45 to 60 degrees, yet the biplane remained in its position, although quite loose. This was very remarkable. Hulah came through and stated that the operators at my morning photographic experiments were none of Mrs Deane's controls, but were some of my controls trying experiments.

**April 28th, 1924.**—I three or four sittings were missed through Mrs Deane moving to a house in Ball's Pond Road, of which I am the owner. I arranged with her that one small room on the first floor, facing south, should be kept for seances and my photographic experiments. It measures about 10 ft wide by 16 ft long. A plan of the room is to be seen on page 106. The first séance in this room was held on this date.

Mr and Mrs Robson occupy the top floor. They were fellow lodgers of the Deanes for over two years at Englefield Road. Mr Robson plays a mouth organ at the séances very well. Mr and Mrs Robson continued to attend the sittings for a year or two.

Mrs Deane went into trance. Brown Wolf came and gave a lot of tilting, and told Mrs Robson she was wearing her "Leslie" and a bell. Mrs Robson told us she had a portrait of her son Leslie in her pocket and the bell, and that the bell was an apport. Brown Wolf had given her some time back. It was stated by other sitters that several of them had received apports on that occasion. This was before I joined the circle. Brown Wolf told us to persevere. Mrs Everitt, who had been a well known worker in psychic circles, came through and also told us to persevere.

**(228) May 6th, 1924.**—Brown Wolf controlled Mrs D in trance. Then Hulah came through. She said she would put a cross on my photograph on Monday next. This was done on May 12th (*Fig 94, page 38*). Mrs Deane stated that she was very hot. She often remarks this at sittings when we get phenomena. It is strange that we never get raps at Mrs Deane's sittings, at least most rarely. Some of the sitters saw lights. I did not see any.

( ' Lights never entirely fail at sittings with powerful mediums. They are usually so weak as only to be observed in the dark, and even then only by a sensitive sight ' )

Eduard von Hartmann in *Spiritism*, p 43 )

**May 12th, 1924.**—Mrs Deane went into a trance. Brown Wolf came through and told us that the whole circle was enclosed in a dome or funnel-shaped wall to withdraw power from us, which they would keep and use on some future occasion when they had devised (229) some purpose to which they could put it. Hulah then came and spoke to me about my walking by a stream with beautiful bulrushes. [As a matter of fact this is an outstanding episode in my youth—the only time I played truant, and took three days' leave, in bright sunshine, walking along a stream with high bulrushes. I always regarded these as among the happiest days of my life. It is really curious Hulah should have spoken of this.]

**May 19th, 1924.**—Various controls came through Mrs Deane, among them Hulah, who said I had a reading table at my bedside [true].

**May 26th, 1924.**—Lights were seen very much this evening. F Bird and I saw two lights moving about, one near Mrs Deane and one high in the air, away from Mrs Deane. All the others kept exclaiming about the beautiful lights they saw. Several of the sitters were touched. Mrs Deane went into trance. Brown Wolf came through and spoke of his lanterns he had shown us (he calls the lights his lanterns). Then a little voice came through giving the name "Dudu," the guide of the Misses Moore, whom Mrs Deane had photographed recently at Miss Stead's. Then John (the labourer) came through, and after him Mrs Everitt.

**June 2nd, 1924.**—Usual sitters, and in addition Mr. C, a clairvoyante. Lights were seen. Mr. Bird and I saw one each. I fancied I saw a mist in the centre of the circle.

The other sitters also remarked on this mist. At the sittings we often notice, unanimously, that the space about us appears light, and a little later that it is intensely black. Mrs. C. stated that when materialisations started, or were in progress, she had a waxy exudation on her forehead, that her forehead was at that moment slightly so covered (greasy). She lifted my hand to feel her forehead. Her forehead felt somewhat moist. Mrs. C. recommended us to have a cotton cord round the circle on our laps, connecting the sitters together. This we did at subsequent sittings, as seen in one or two of the illustrations.



Fig. 362

**June 23rd, 1924.**—A house-bell was suspended against the wall, high up away from the sitters. The table spelt out "John Warrick" (my grandfather). I asked him whether he saw my father, he said "I have met Bob." Bob was the name my father was called by his father and his most familiar friends only. All the circle saw many small lights dancing about like fire-flies in all directions. The bell was rung once while I was striking the gong, and the trumpet flew up, the narrow part resting on the table, the wide part enclosing my right hand. The trumpet then left that place apparently by itself, and Mr. F. Bud, who sat on the other side of the circle to me, received a sharp tap on the forehead. When the sitters' hands were on the table, the table spelt out "Take a photo." I asked "Now?" and it answered "Yes." I pulled the string of the flashlight, but the string unfortunately broke. I moved out in the dark and mended the string and put more powder, as the first was spilt. I resumed my seat and asked the table whether I should try again. Answer "Yes." I pulled and we got a big flash (Fig. 362). Mrs. Deane went into trance and Brown Wolf came through and asked how we liked his candles (lights he meant). Asked about the result of the photo taken, he said I was a long time with the mending, and he did not know whether those who materialised were

able to stay for the second pull. I must here state that I had quite exceptionally and inadvertently, unknown to anyone, left the slide used on this occasion in my camera in a corner of the séance room at the last sitting. It is of a very old-fashioned kind and the manipulation of it is not understood by many. There is a sliding cloth or curtain in it which requires very careful handling to prevent jamming. Before we took the photo the centre of the circle over the table gave us the impression of a faint—a very faint—greyness, and I had twice a cobwebby feeling on my forehead as I moved my head.

The bell was suspended high up against the wall, away from the sitters, on a cord stretched horizontally across the room from one picture cord to the other. From this cord was suspended vertically a piece of sticky hospital adhesive plaster which adheres to anything touching it. This hung over the table. The bell was rung. Mrs. Deane went into trance and Hulah came through Mrs. Deane in trance, and said she had rung the bell, and that the sticky stuff on the cord had not disconcerted her, she said it was Topsy who playfully hit Mr. Bud with the trumpet.

At the commencement of the sitting the table spelt "LATE," but we were not later than usual. It is a curious thing that on the smoked cardboard under the table to-day we found at the end of the sitting a word of four letters beginning with "L" and ending with "T," viz "L A I T," which we obtained also at a subsequent sitting.

**June 30th, 1924.**—There were many lights like little glow-worms seen by all, including Mr. Bird and myself. The table rocked violently and the bell rang violently. The cord connected with it hanging down was of sticky plaster. I took a photo without warning. Nothing suspicious found on photograph.

**July 21st, 1924.**—Weather warm and muggy. We saw lights. I saw them distinctly floating in streaks two to three inches long above Mr. Bird. The bell rang. The trumpet had not moved to-day, and Brown Wolf stated through Mrs. Deane the cause was that we had not put water through it.

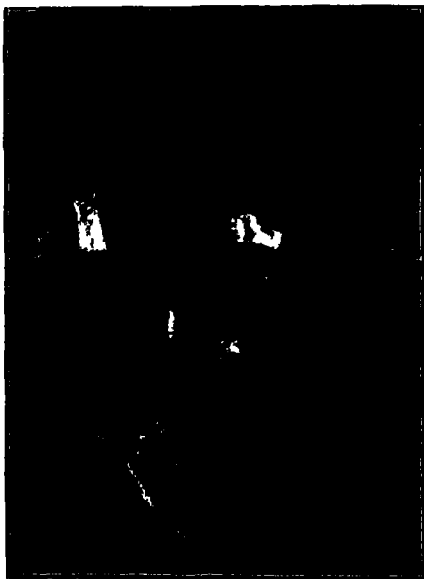


**(230) July 28th, 1924.**—A wet, muggy evening. Mrs Deane was in great form. There were lights seen by the others, but none by Mr Bird or myself. The bell rang once. Mrs. Deane went into trance early in the sitting, and Brown Wolf came through, and very soon told me to take a photo. He said he would try to put something on the table. I pressed the button of my electric pear switch. Mrs Deane was still in trance and, extending from her mouth, as seen in the photo, was some white substance.

Mrs Deane, on seeing the negative after development that same evening, exclaimed, "What has happened to my face? I have got a moustache!" Vi said, "No, that is Mr Bird's tie." But the print shows there is something on Mrs. Deane's mouth (*Fig 377, page 244*) Continued on next page

**August 5th, 1924.**—Room in darkness. I rigged up a new arrangement for the bell, namely a bracket near the ceiling over Mr Bird, and no string hanging down from the bell. I announced, having obtained Mrs. Deane's consent thereto, that as soon as the bell rang, I should take a photograph, and I warned all present, jokingly, not to play tricks as the photograph would expose them. The table spelt out the word "LAIT." We asked the table to spell again. We again got "LAIT." We saw many lights. I saw one persist for a long time floating about for some minute or more. I beat the gong, the table got very boisterous and came over to me and made attempts to beat the gong. I held the gong in such a way that the edge of the table could knock it so as to produce a musical sound. The table beat the gong most vigorously. Very few hands, only those of Mrs Robson and Mrs Deane were on the edge. I felt over the table to ascertain this, for the table moved about so vigorously only those on the other side (the lower side) of the table could maintain their hands upon it. The trumpet then got, somehow or other, on the table, and the table, with the trumpet, beat the gong. I raised the gong to try and tempt the table to rise. The trumpet appeared to rise as it still beat the gong.

One of the first phenomena of this evening was the ringing of the bell in its new position. After the séance the sooted cardboard was found to have some markings like strange writing and drawing, and the word "LAIT" distinctly written in reverse capitals. This was the word tapped out by the table. The sooted cardboard was pinned on the under-surface of the table (*Fig No 9, page 272*)



**Fig. 363**

by itself. Mrs Deane went into trance and sobbed very painfully. Brown Wolf then came through her, and on being asked said "The weeper was a woman who had seen her two children burned in a fire."

The hand of my friend of many years, Mr F' Bird, a solicitor, is seen groping for the table. He was not a man to play tricks. The white line below is the cord resting on the laps of the sitters (*Fig. 363*).

**August 11th, 1924.**—The bell was on the bracket above Mr F' Bird's head, so no one could touch it without his knowing. The sitters expected me to flash when the bell rang. There were many pencil-shaped lights. I saw several clearly for a full minute each. One at first came from above and hovered over the table like a butterfly, as though inspecting a new cover of paper which I had pinned on to the top of the table. One light hovered in front of my face, darting to and fro in short ambits. We sang and I beat the gong, and the table was very active. It came to the gong and beat it. At one time the table made with the gong a long series of percussions like a rattling gun, or a peal of loud electric sparks, quite extraordinary. I could not produce the same effect by holding the gong while being sounded against the edge of the table. The trumpet rose and tapped everyone gently on the head, including myself. I took a flashlight photograph when I thought the table was beating the gong with no hands upon the table. The table spelt out Vi was to open the shutter of the slide. I let her do this for the second exposure, and was then tapped on the head by the trumpet, gently, as if with approval. After I had exposed my two plates the trumpet beat the gong once. To help itself to beat the gong the trumpet had got on to the table



Fig 364

**August 18th, 1924.**—Present, usual seven smoked cardboard pinned under table. This evening I suspended the gong from a piece of wood which stretched from wall to wall across the centre of the circle. The gong was about 8-in from the table top. I told the circle I should flash when I liked. This is a good method of control. Soon we heard a peculiar low hum from the gong. We saw many lights and I myself saw several pencil shaped lights. I was holding the drumstick and beating the gong at times. The trumpet came up and beat the gong. I flashed and the photograph shows the trumpet with one end across my drumstick and the other free in the air. On coming back from the camera to which I had gone to expose a fresh plate I felt what seemed like a human hand grasping the back of mine. A sermonising spirit came through called John Roberts, and gave us a dissertation on how spirits make use of human beings with passions similar to those the spirits had possessed on earth, inciting human beings to the evil courses they were addicted to themselves on earth [which seems very unfair]. Hulah then came through and, among other things said there was a spirit there, short, with red hair who wished to punch my head as I had done him a bad turn. I cannot recall any such person. Had this 'Bad turn' anything to do with an undercurrent of thought caused by my inability that day to give a favourable

reference I had been asked for. The person however to whom I denied the reference was neither short nor had he red hair. This reference refusal on my part had worried me a great deal and was rising in my mind from time to time.

**July 28th, 1924.**—*Continued from previous page*

Brown Wolf's voice is a very strong one and rough, but does not produce the hoarseness with Mrs. Deane one would expect were her throat made use of. Brown Wolf continued to talk through her and said he had tried to put something on the table but did not know whether he had succeeded. Perhaps I missed this through a delay in the flash. Mrs. Deane came to and we continued sitting. I had my hands on my lap, something fell on to the back of my right hand. I felt to ascertain what it was and found it was a liquid, and my nose soon announced to me it was scent. It fell on to my hand like a blob and spread out, reminding me of the way a single drop of melted solder spreads out when it has fallen upon a cool flat surface. It was not a spray but a single drop. My nose is that of a trained perfumer, and the odour was that of a single unmixed flower, namely, Concrete Jasmine, used by perfume manufacturers. It was not at all that of a scent prepared for the public, in which the flowers are always backed up with musk and other things easily recognised by an expert. My hand still smelt after next morning's bath, and my coat smelt quite strongly of Jasmine as recognised at my office next morning.

**August 25th, 1924.** Mr. Bird was tapped three times on the top of his head while singing "The Vicar of Bray." I felt my leg touched, and about the same time I saw a haze about my lap. John Roberts again came through Mrs. Deane in trance, and preached to us. Topsy spoke next and expressed her delight at being able to play with the gong and cause it to resound. Hulah came through. Brown Wolf came then and said John Roberts was rather a solemn preacher. He would give him another trial, but did not approve of his lectures, too much about bad spirits. I asked Brown Wolf whether I might take a photograph while he was talking through the medium. He said I might try, I should not be satisfied unless I took a photograph. I said "Please go on talking," and while he was talking I flashed. On this plate Mrs. Deane's face looks fatter and different to the normal Mrs. Deane (Fig 373, page 243).

**September 1st, 1924.**—Mr. Bird received two slight taps on the top of the head while singing his first song. About half an hour after the opening of the sitting, a strong, heavy, sweet odour permeated the room, of strong Jasmine it seemed to me, similar to that of a

previous séance Mrs Robson had some put on her clothes, and I also. At times the table moved violently, and once struck Mr Bird heavily on the chin. The trumpet rose in the air and touched me on the left shoulder, and also on my right temple and Mr. Bird and Mr Robson on the forehead.

I had put a double slate screwed together and bits of pencil in between with a hole in the corner of the upper plate. The double slate was placed under Mrs Robson's chair. The hole in the corner was to allow the ectoplasm (?) to get inside. After the close of the sitting we found 'Good Night' and 'B W' [Brown Wolf] separately on the inside surface of the lower slate, an inch or more away from the hole. The slates were still screwed together by two screws, one at either end.

**September 8th, 1924.**—There were several lights, thin, about 3 in or 4 in long, always vertical. I saw many one for half a minute, also Mr Bird saw them. My cameras were in position. As already stated, I may flash without warning. Mrs Deane went into trance early and spoke as Brown Wolf. Brown Wolf told me to take a photograph to show his friend helping him. I said 'Do you mean, take it now?' He said 'Yes.' I said 'At once?' Again he said 'Yes.' I got a good negative, showing some white material lying flat on Mrs. Deane's head and something like a moustache under her nose (*I iq 378 page 244*). There is also something white inside Mr Bird's left coat sleeve and some white under his hands. Mr Bird was partly in the cabinet. Mr Bird is a retired solicitor and an old friend of mine. He states he had no handkerchief up his sleeve, nor anything white under his hands. The flash had no effect on Mrs. Deane, who was talking as Brown Wolf up to my flashing, and continued to talk as Brown Wolf afterwards. John Roberts came and bade us farewell, as he said his remarks were not appreciated. Hulah came through and said there was something on the smoked cardboard but she did not think there was anything on the slates. We found afterwards that she was right.

**September 15th, 1924.**—There were many touches during the sitting. Mrs Robson said a quite solid person stood by her. Mr Robson stated that the trumpet crawled all round his neck. Mrs. Deane went into trance and spoke as Brown Wolf and speaking as Brown Wolf allowed me to take a photograph. He said he protected his medium from the flash. The flash did not wake her and she continued to talk as Brown Wolf. There were a lot of small separate marks found on the sooted cardboard fixed on the underside of the table top, like shorthand characters. I had smoked the cardboard myself, with Mr Bird's help, just previous to the sitting. At the beginning of the sitting I saw whitish clouds over the table.

**(231) September 23rd, 1924.**—Mrs. Deane went into trance. Hulah spoke through her. She asked me whether I had heard my factory cat 'labby'. I did not hear it, but Mr Bird and some of the others heard a cat mewing. [As a matter of fact my factory cat 'Tabby' had been put away by us recently but this had not been mentioned by me.]

**(232) October 7th, 1924.**—Weather wet. The usual apparatus, table, wire fence, smoked cardboard, double slate, bell and gong. The table was in the centre of the circle. We had sundry good lights, and one especially brilliant cross about 5 in x 2 in. I saw this distinctly for some time. Mrs Deane went into trance. Topsy came then Peter Riley, then Hulah, who said I should have a great surprise within two weeks. [This turned out to be true.] Brown Wolf came through and said there were many high spirits there that night from higher spheres. They brought the luminous cross. I was patted on the knee, and Mr Bird also. He sat on the opposite side of the circle to myself. Mr Robson said he was touched on the head.

**(233) October 14th, 1924.**—There were lights the trumpet was thrown about and struck Mr Robson on the head. I got a tap on the head from the trumpet. Mrs Deane went into trance. Peter Riley came through first. He said great preparations were being made for Armistice Day, the boys were all posing themselves in position. Vi was to accompany her mother on Armistice Day, as they wanted to get some faces on her plates. Topsy came through and spoke about Armistice Day and nurses. Then Hulah came and explained that Topsy meant they would try to get a border or frame of nurses round the Armistice picture. I told Hulah that I had had a great surprise on Saturday last. It was a most unexpected communication leading to one of my nephews resigning his connection with the company of which I am the chairman. I had no inkling of this possibility. At the previous sitting Hulah had told me I should have a great surprise. I asked Brown Wolf whether I might take a photograph. He said I should not get anything but the medium's face drawn up. Brown Wolf laughed and said I had had a surprise, and had indeed given his medium a surprise (by the flash). Another instance of Mrs Deane remaining in trance after the flash.

**October 21st, 1924.**—Mrs. Deane went into trance Peter Riley came through and preached a bit, and spoke about the coming Armistice Day, and said that the boys on the other side were in a state of great excitement about it. He said there should be no sittings until after the Armistice, as they wished to store up the power.

**November 18th, 1924.**—The table spelt out "Page 10 no good." On the smoked cardboard under the table we found number 10 written. Mrs. Deane went into trance. Topsy came, then Brown Wolf. Brown Wolf stated that the faces on the Armistice photograph of this month were not footballers, etc., as had been stated by the newspapers.

**December 2nd, 1924.**—Mrs. Deane unwell. Brown Wolf came through Mrs. Deane and said that the letter "S" on my photographic plates and papers represents the initial letter of an operator's name.\*

**(234) December 9th, 1924.**—During this evening's sitting while I held the gong above the table and beat it, something tapped me two or three times on my hand holding the strap of the gong. I concluded it was the trumpet, as directly after that the narrow end of the trumpet was applied to my lips. The trumpet also hit the gong. We heard Topsy's voice, not through Mrs. Deane this time. Topsy stated through Mrs. Deane that she spoke through the trumpet and tried to put the trumpet into my mouth. This was the best Direct voice we had had. Topsy gave by Direct voice replies to my remarks to her. Brown Wolf came through Mrs. Deane. I asked him to bring some scientists and philosophers to the meeting. he said "Only humble spirits come to humble people."

**(234a) Comment**—We are none of us clever or gifted at these Deane sésances, as are those who attended the Bradley sittings. This remark of Brown Wolf's is therefore very significant as giving the reason for the absence of intellectual productions at our sittings.

("It is remarkable that the intellectual and moral level of these messages corresponds in a curious way with the tone of the circle—frivolous and foolish sitters get frivolous and foolish 'messages.' This has caused some persons to attribute all such messages to the subconsciousness, a theory which, however, does not cover a large body of facts such as prediction.")

Stanley De Brath *Psychical Research, Science and Religion*, p. 119)

While the table appeared to be tilted up and beating the gong I flashed (*Fig. 365*). The print shows these curious streaks, joined. I took another photograph shortly afterwards by accident (*Fig. 366*). This shows nothing abnormal, which is useful for comparison with the first one taken this evening.

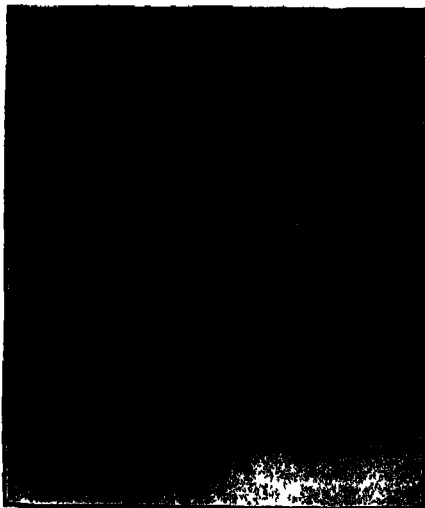


Fig. 365

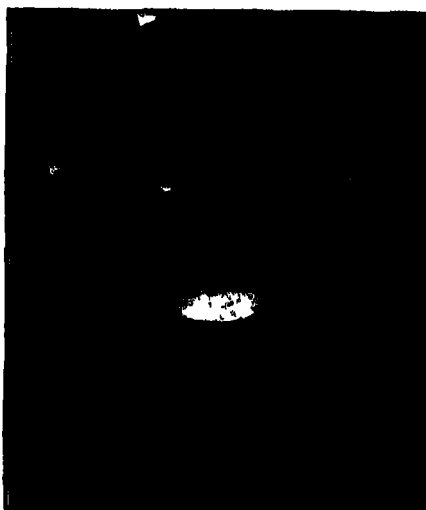


Fig. 366

**December 16th, 1924**—I asked Brown Wolf whether I should get a good result if I flashed. He said he did not know, and added, "You are itching to flash", so I flashed. This had no effect on Mrs. Deane. She kept on talking as Brown Wolf, some time after the flash.

\*See (203a) p. 216.

Brown Wolf spoke of the "S" mark which comes so frequently on the materials of my morning experiments with Mrs Deane. He said "S" was a very important personage, both in the spirit world and previously in this world, and I must consider myself highly favoured to have him working for me. He added some particulars which I am not to divulge. He seemed chagrined that he had said so much, for he said I could identify him ("S") from the details given. I was not to try. "S" wished to be known as "S" only.

**January 6th, 1925.**—Topsy spoke in the Direct voice and Brown Wolf spoke through the trumpet. Mrs. Deane went into trance. Topsy came first and said she would put some stuff on my bald head which I should not like at all, it would be difficult to get it off (I had begged her to do this). While Brown Wolf was talking I said I was going to take a photograph. He said "You can if you like, but do not blame me if you waste a plate." I flashed. The flash did not affect the medium. She continued to talk as Brown Wolf (*Fig 375, page 243*).

**(235) January 13th, 1925.**—Usual apparatus. A deep voice joined in a note or two through the trumpet during one of the songs. It was a man named John, a farm hand, who directly afterwards came through Mrs. Deane in trance. Topsy came through next and said she had scratched my table. We found a few marks on the smoked cardboard. In a photograph I took last week of Mrs. Deane in trance, while she was speaking as Brown Wolf, her upper lip is seen puckered up in ridges (*Fig 375, page 243*). Shortly afterwards, in the daylight I asked Mrs. Deane to pucker up her lips, and I observed the same ridges. She said this was how she would put out her lips when whistling.

**(236) January 27th, 1925.**—Usual apparatus. Many lights, I saw several high up. The trumpet moved in the air and came on to the gong. Mrs. Deane said she was touched by some form, as also was Mrs. Robson. The table danced about vigorously during the singing and synchronised therewith. Topsy joined quite a long time by Direct voice in chorus of "The Three Jolly Postboys." The sound appeared to come from the ceiling.

**(237) February 3rd, 1925.**—Apparatus as usual. Topsy joined in the singing, apparently through the trumpet. Brown Wolf professes to be the producer of the lights, or candles, as he calls them. Hulah came through and said the flowers and jewels were lovely on the other side and went into ecstasies over the beautiful colours in the Spirit World.

**(238) February 17th, 1925.**—The room was cold and draughty. Hulah came through and said if we felt cold and uncomfortable we could not expect much. There was some scribbling on the closed slates inside. The heads of the screws had been covered with stamped paper by me, so that the slates could not have been opened.

**(239) February 24th, 1925.**—The room was warm. The table became boisterous. Mrs. D. saw lights and materialisations, and once she said she saw a form near the cabinet. Several sitters said they were touched. Early in the evening I felt on my head something like a soft brush or a pad of cotton wool, and, following that, a cool sensation on the left half of my bald head as if some liquid were poured over it, and it seemed to run down my temple towards my eye. I then felt strokes of a narrow brush on my head in several directions. Shortly after this Topsy spoke through Mrs. Deane and was very hilarious, chuckling over her success in evading the others, that is (she said) the other spirits who would prevent her from playing tricks with me. From what she said we gathered she had marked my head very much more than turned out to be the case. As a matter of fact there were two parallel lines from side to side and four curved lines crossing them at right angles, of a brown colour. All these lines are about  $\frac{1}{4}$ -in. apart. Immediately I realised what was going on I put my left hand up between Mrs. Deane and myself and felt nothing, but the action ceased. I then felt for and found Mrs. Deane's hands on the table. Of course I sit considerably higher than Mrs. Deane and 3-ft. away from her, and it was certainly impossible for Mrs. Deane to carry out this painting in the dark. Besides, I always have my camera *in situ* and can flash whenever I like. She could not have found my head in the dark. I asked Topsy what she used to paint my head with. She said she had obtained some of the material employed by those who mark the papers at my morning sittings with Mrs. Deane. A little later on in the sitting I felt a soft brush over my face. Topsy promised to mark Mr. Bird's forehead on a future occasion. Hulah came through and was very concerned about Topsy's conduct. Hulah said my grandfather, John Warwick, was present and was very pleased with my thankfulness for services he had rendered to the family, as praise was always welcome. [As a matter of fact I do thank him sometimes in my bedroom in a kind of prayer, on the off-chance of his being in a spirit world (no one in the world besides myself knew this) for the great service he rendered us all (he founded my business).] He stated I had not got the hang of the photographs yet. He was very interested in my experiments and would try to impress me what to do. He said he was happy and occupied himself in growing plants, and was trying to grow a tree the juice of which would cure an ailment humanity was much afflicted with. He would later try to introduce this to our world. [It is a fact that my grandfather's hobby on retirement was planting and tending an orchard on his land. He imported some fruit trees. He was a drug merchant.]

**March 3rd, 1925.**—Apparatus as usual, in addition I brought a small tambourine with the parchment painted luminously on both sides. While we were singing the opening hymn I felt two strokes as if of a sponge on the left side of my bald head, the side near Mrs. Deane.

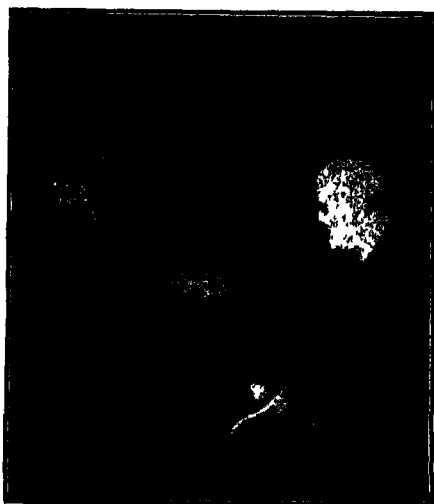


Fig. 367

Mrs. Deane and I are separated some distance in order to leave a clear space for my camera to take a view of the table and the centre of circle. Mrs. Deane and I have to stretch to join hands. I felt immediately for Mrs. Deane's hands and found them quietly on the table. Topsy came through Mrs. Deane very early and was under the impression she had put something on my head. She said she had come very early to avoid the obstructionists. Then Brown Wolf came through and said "Take a photograph." I was taken by surprise and was rather slow in pulling the cord. Brown Wolf said he hoped we had got a picture of the ectoplasm used in moving the table. He was not sure, but had done his best. The photograph, on developing and printing, shews a vertical white band descending from the table near Mrs. Deane (Fig. 367). Brown Wolf continued to talk just as though I had not flashed. This insensibility of Mrs. Deane in trance to the flash is very remarkable. There were many lights seen by the others but none by Mr. Bird and myself. In answer to a question Brown Wolf had said previously that Topsy had got

her liquid from the other side, and that the mysterious "S" got his material sometimes from the other side, sometimes from this. Brown Wolf stated that "S" would give his name later. Does the "Sergeant VIT" p. 215, represent his name?

**(240) March 10th, 1925.**—Early in the sitting Topsy rapped through the table "Photograph top of head." Shortly afterwards I felt two distinct strokes as of a sponge on my left temple, the side nearest Mrs. Deane. Mrs. Deane was a good yard away from me. I am perfectly certain Mrs. Deane did not carry out this work. There was no searching at all. The two strokes were very slow and deliberate. I put my left arm up and felt nothing. There was a feeling of moisture with the strokes. About a quarter of an hour afterwards I felt two more deliberate strokes on the left top of my head. Vi was on my right. I felt her chair, it was in advance of mine. I should certainly have noticed any movement either

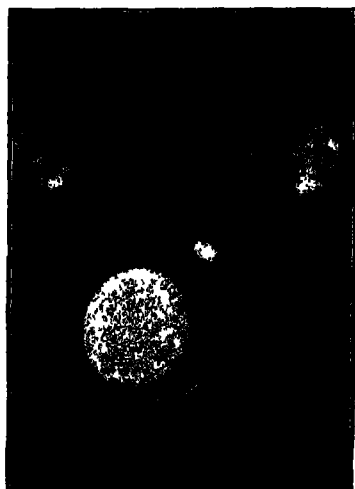


Fig. 368



Fig. 369

on her part or that of Mrs. Deane. The two last strokes were quite slow and felt wet and spongy like the others. The marks made are seen in the illustration (Fig. 369). When lightly touched by Mrs. Deane and Mrs. Gilbert the table beat the gong. At one period when no one was touching the table it jumped right over the wire netting, landing near me (Fig. 368). I put it back within the fence and it moved about towards me. I flashed. The illuminated tambourine was moved from the horizontal to a vertical position. The trumpet, which was between Mrs. Deane and myself, and had a detector on it, rose into the air, touched my right-hand neighbour and landed further away again from Mrs. Deane. Topsy said she did not get the right stuff last time for painting my head, but hoped she had succeeded to-night. Topsy said she got the colouring stuff from the other side from Mr. "S's" materials. I asked her where she got this sponge from. She said she put the colour on with her fingers, not a sponge. The colour remained on my head for a week.

If the brown marks could be put on the papers, glass, etc., as shown in chapter VII it seems not improbable that such marks could be put on my head.

**April 7th, 1925.**—Weather fine We had a non-luminous electric stove in the room. We had some lights of a new character outside the circle like sheet lightning, lasting barely a few seconds, quite unlike the usual pencil lights we get We had on the floor a loop of cord which was prepared by my brother, a nautical man, the ends were spliced and knotted and there were two of his seals upon it We were anxious to obtain a knot in the single cord of the loop, which cannot be done normally, but we have not obtained it Mrs Deane went into trance and Brown Wolf came through first A message had come through the table from a Peter Wright, who said (we understood) that he was dealing with the looped cord Brown Wolf disclaimed any knowledge of this Peter Wright and any interest in the cord He said his business was the lighted candles He promised me ectoplasm next sitting He had his doubts whether it would stand the flash I was to take a photograph when instructed Topsy came through Mrs Deane and chatted as usual We asked her to fetch Hulah as Hulah had not been for one or two sittings Hulah then came through and told us she was at a college being spiritually educated The result was we got a platitudinous sermon from her

**April 14th, 1925.**—Very early in the sitting we had some more of those strong, bright lights outside the circle near the camera The sitters were touched a good deal several times on the top of the head, as if by a soft ball, and again on the forehead I was touched on the top of the head two consecutive touches, as if from a soft small ball, and later I was struck two resounding blows on the head by the trumpet The looped cord, which was behind Mrs Deane hanging behind the fire-screen, was thrown on to my lap

**April 21st, 1925.** Some glow-worm lights were seen The table jumped about vigorously from one leg to the other Brown Wolf came through Mrs Deane early

and said I wanted a photograph, did I not? I said of ectoplasm He said he would try ectoplasm, but would not promise any result I was to flash at once The first flash failed, but I got another, which shows on development a white mass from Mrs Deane's lap to the ground [of course, of no value as evidence] on two plates, one a half-plate, the other a quarter-plate through a quartz lens (Fig 370)



Fig 370

**April 27th, 1925.** We changed over to Monday for sittings to accommodate a new sitter, Mrs Cuthbert, to replace the Robsons Mrs Deane stated that Mrs Cuthbert is very psychic and is a spiritualist The trumpet, in response to my request that it should hit us all, did so, and one could, by means of the detector attached to it, see it flying about all over the table Mrs Everitt came through Mrs Cuthbert, who knew Mrs Everitt in life said the voice and manner were un- (241) doubtedly Mrs Everitt's Brown Wolf said I should have a fat envelope When I got home, I found a very fat sealed envelope had arrived for me [An unusual thing to receive such an envelope at my private address]

**May 4th, 1925.**—This evening there were some large lights, I saw several of about 12-in x 4 in, very bright, chiefly under the table Mr Bird saw several, especially a large light of the shape of an isosceles triangle about 8-in x 4 in Mrs Cuthbert also saw it, it was hovering in front of the camera as if to impress the plate, which, however, on development, was blank I had been asking for a triangle at my previous morning sitting, A triangular mark came on the smoked cardboard as well to-night The trumpet rose in the air and hit several sitters, giving me a resounding blow on the top of my head There was a good deal of white haze about and above the table this evening

**May 11th, 1925.**—Pencils of light appeared and we got some bright summer lightning kind of lights The trumpet went round the room and hit me on the head and hit others. During the sitting I put out my hand to feel for the table I could not find



Fig 371

it, the others then put their hands forth, and we discovered that the table had been removed noiselessly from within the wire fence, and without touching anyone. It was found between me and the camera. This manoeuvre could not have been carried out by a sitter in the dark without my detecting it, besides, I may flash at any time without warning. While I was beating the gong, it was struck by some hard, metallic body several times. I raised the gong higher and higher. It kept on being struck by the metallic body, at least it gave out a metallic sound such as a poker would produce. I raised the gong as high as I could reach and then I flashed. The sitters were startled and Mrs. Deane raised her hands high in the air. Her hands were holding the rope and its violent movement is seen in the photograph. The photographic print shows nothing striking the gong (*Fig 371*). The illuminated tambourine was shaken, accompanying some of the singing quite well. Some of the sitters saw the tambourine moving. The bell hanging just above Mr. Bird's head was (242) rung. There were scrawls on the sooted cardboard and on the double slate inside, these latter were small shorthand-like marks. The slate was closed with two of my labels which I had initialled, and which I found intact at the end of the sitting.

**May 25th, 1925.**—The trumpet touched us all and gave me a resounding blow on the head. Something hit me in the centre of the face and fell down. On reaching to the floor I found it was my brother's cord, which I had placed on the floor as usual. On examining it afterwards in the light, I found that the looped end was a mass of knots, very tight. Mrs. Deane went into trance. Brown Wolf addressed me and said "You would like to take a photograph." I said "Certainly." I then asked him whether the rod which shows against my legs on last week's photograph was a psychic rod (*Fig 371*). He said it was, and that he would try to give me a similar rod to-day, but it might not stand the light. He told me to take a photograph immediately. I flashed, the result shows nothing psychic, but the trumpet is standing on the table, whereas it was originally on the floor. After the flash Mrs. Deane continued to talk as Brown Wolf. She stated afterwards she was not aware that I had flashed.

(243) As regards the knot in the cord, it was not a knot in a single cord. It was at the end of the loop and was a very unusual kind of knot, most skilfully made. I could not imitate it. It was really a very interesting knot. Next Sunday I took it to my brother, a nautical man, who understands all about knots, and he was most interested in it. The double cord was so folded about on itself as to make a neat tight bulky crown, and no loop-end of the cord was visible.

(244) Topsy sang through the trumpet a note or two, and also joined in the chorus of "Piccanini" by direct voice away from Mrs. Deane.

(245) **June 8th, 1925.**—Usual sitters, also, a Mrs. Marr. Many lights this evening. Mrs. Deane had the feeling that a materialised form was standing near her. In fact, she asked me whether I had left my seat and was standing near her. Topsy spoke to us in Direct voice.

(246) **June 15th, 1925.**—Usual sitters. The table tilted the following message "Mr. Tom was not to sell land." Mr. Tom, a nephew of mine, had bought a piece of land "on spec," and the message was very applicable. No one in the room, other than myself, knew anything about this. The table told me to take a photograph, I flashed, and got a good photograph, but nothing abnormal on it.

(247) **June 29th, 1925.**—I was touched twice on my finger-tips seemingly by fingers. Brown Wolf came through Mrs. Deane, he addressed himself to "Warrick," and said I should find something I wanted in the bottom drawer of the chest at the foot of my bed.

In preparing the séance room we had darkened the window for the first time with a



new frame covered with American oilcloth. We had discussed a good deal the best method of stopping the light showing round the edges. [On going to the bottom drawer indicated, I found very few things in it, but among them were four long sandbags full of sand which I had used some years ago to stop draughts from my windows, had I wanted them I should not have known where to search for them, certainly not in that drawer. There seems to be some connection with these and the question raised as to the best method of excluding the light from the edges of the window-shutter.]

**(248) July 6th, 1925.**—I obtained a photograph of Mrs Deane talking as Brown Wolf. We had two Direct voices, Topsy especially good and prolonged, and the table moved of its own accord, projecting itself right out of the wire fence to a spot near the camera. At one time, too, it moved itself completely over. There were strong lights about the size of hazel nuts.

**(249) July 13th, 1925.**—Mrs Cuthbert went "off" and her guide "Sunflower" came through her, and conversed with Topsy speaking through Mrs Deane. Topsy suggested to her the bringing of a big plant into the room in a pot with earth and placing it on the table, and asked "Sunflower" to help her. I suggested that I should photograph the plant and they should take it away again. (*See report of 28th September sitting*). During this conversation the cord was thrown into my lap. *I held it out taut in the dark by both hands in front of me and it was plucked once or twice.*

**(249a) July 20th, 1925.**—The knotted cord was flung at Mrs Cuthbert and was afterwards found to have what we called a Crown Knot, similar to the previous one, very tight and not at all easy to make. *See (140) page 178, and (243), page 239.*

**(249b) August 17th, 1925.**—Topsy came through Mrs Deane. Mr Bird had died this month. Topsy said to me I should have to do my own writing in future. [No one, other than myself, knew that Mr Bird always wrote out these reports to my dictation.] We have a ring of rope all round the circle, held by the sitters' hands. There was an empty chair where Mr Bird used to sit, and at one time the rope rapped repeatedly on it, although Mrs Gilbert and Mrs Cuthbert on either side of the chair held the rope firmly and still.

**(249c) August 31st, 1925.**—Topsy told the circle I took some drink of an evening from a cupboard, and a drink when I went to bed. [This is very true, a habit I have lately adopted.] This was said by Topsy in a bantering way. Topsy seems to know many things about my rooms.

**(249d) September 7th, 1925.**—The wish to-day, on my suggestion, was that the trumpet should rise and hit me on the head. I had prepared a special piece of apparatus which I wore on my head, the striking of which should produce a flash and a photograph.

Mrs Deane is frightened at my electric contraptions, fearing an accident to myself, which would be laid at her door. I cannot remove this fear from her mind. When I explained to the sitters what I hoped would occur, namely, that the trumpet would rise and strike my head, Mrs Deane said, 'No, I hope the trumpet will not go up.' The trumpet had a strip of luminous paper round it. The trumpet rose and gave the apparatus on my head a resounding blow. Unfortunately, there was no flash. After striking me the trumpet floated at great speed round the circle on the level of our hands, striking others. It was a great sight, the luminous band made its movement quite visible. The luminous tambourine moved at times keeping tune with Mr Robson's mouth organ. While I was holding the head apparatus between my knees, the trumpet struck it and produced a flash. Towards the end Topsy came through Mrs Deane and got into a very depressed mood, and cried and would not be consoled. (I myself was depressed in spirits on account of a letter I had received in the morning.)

**(250) September 14th, 1925.**—Weather coldish. Mrs Deane not in good humour, she told us she had had no sleep. We formed a circle of hands and sang. There was a slight movement of the tambourine. Brown Wolf came through and said 'You want to take a photograph, I will show you something. Be quick.' My apparatus failed me. Brown Wolf kept saying "I cannot keep the power, be quick." The tambourine rose in the air near Mrs Deane for the first time, and floated in my neighbourhood. I explored the neighbourhood of the tambourine with my left hand and grasped what seemed to be a solid arm. I did not clasp it but just closed my fingers and thumb on it. The tambourine immediately fell. My hand and the arm parted company. The tambourine was high up near me. Had the object I touched been a normal arm I should surely have detected the movement of somebody belonging to it as the tambourine was high up and near me. We had a great amount of movement of the tambourine and trumpet to-day and touching. The trumpet hit Mr Robson on the brow and the head a good whack, and many other blows. After the termination of the sitting the tambourine floated and was placed on Mrs Cuthbert's head. As V<sub>1</sub> rose from her chair the chair rose with her, and the chair and V<sub>1</sub> went back on the floor with much noise. On lighting up I noticed a piece of cotton wool as large as a small cigar, say  $3\frac{1}{2}$ -in  $\times$   $\frac{3}{4}$ -in, standing up vertically from the valley between Mrs Deane's knot of hair behind and the hair on top of her head. I remarked upon it aloud. Mrs Deane said

it must have remained from some cotton wool used by her to fix on to her head a hat too large for her. It is strange no one noticed it before the sitting commenced, as Mrs Deane was in her chair quite a time before the light was put out, and the others were sitting round while I was working on my electric flash contraption. As Mrs Deane is short and the others taller, one fancies the piece of cotton wool would have been observed. It is true it was at the back of her head and when I discovered it I was standing in her neighbourhood while she was sitting.

*Comment*—I mention the cotton wool because of the photographs obtained in September, 1924, see *p* 244 which so obviously suggest cotton wool. As regards the arm incident it is one of those indecisive things which are the bane of experiments in the dark.

Mr Robson had stated at one sitting that the tin trumpet at one time touched his eyelid quite gently. He stated that at the sitting to-day the cardboard trumpet beat time to the music on his eyelid. The movements of the trumpet and tambourine were the best we have had, and could not have been effected fraudulently. Mrs Deane told me, on the next day (Tuesday) at my photographic sitting with her, that she felt a hand touch her hand on her lap, a human hand, and asked whether I had touched her. Was this the effect of my touching the member holding the tambourine in the air? But Mrs Deane stated that Mrs Robson also felt her hand was touched.

**September 21st, 1925.**—Usual complete circle. Weather coldish. No table in centre. Trumpet, tambourine, cardboard slate, looped cord in centre. We had a persistent glow-worm-like light early, it floated about and came quite close to my face. It was a single streak, vertical, about  $\frac{1}{2}$  in in length. It seemed to keep perpendicular. The tambourine beat time on the floor and rose 18 in. or so close to me. Mrs Deane went into trance early and "Snowball," a medicine man of the same tribe as Brown Wolf, came through her and talked. Mrs Deane, as "Snowball," left her seat and went to Mrs Robson and massaged her, and then massaged my head (to produce hair?). She then went to Mrs Cutlbert and massaged her, then to Mr Robson, and then massaged one of Vi's legs for rheumatism. She, as "Snowball," made a noise all the time with guttural sounds as if speaking a strange language. I asked Brown Wolf whether I might take a photograph, he complied, but said I should not get anything. I asked him to look towards me, I flashed and got a good negative with Mrs Deane's upper lip puckered up as before (*Fig 374, page 243*). We got some direct singing by Brown Wolf this evening while we were singing, but not very much.

**(251) September 28th, 1925.**—Weather cool and damp and overclouded. I arrived fairly early and found the room ready, all chairs placed in position. Vi Deane and I were there a quarter of an hour with electric light on. Vi Deane put the candlestick on the floor in the centre of the circle of chairs and I focussed on the candle flame. As it happened, I had no black cloth with me and so looked about the room for a cover, and found a small black table-cover. (This is important on account of what happened later.) The candle was placed



*Fig 372*

"Snowball" left her seat and massaged Mrs. Robson. She then groped past Vi to me, and massaged my head.

On account of my noticing the cotton wool on Mrs. Deane's head at the séance of September 14th, or being unaccountably impressed to the action (of course, I knew not what the photograph would show) I determined to look inside the cabinet immediately after the sitting. As an excuse for doing so I said "I will put the gong away," and I put the gong in

on Mrs Deane's chair and I focussed it there, as I usually do before the sitting. I could see well under the chairs all the time as I walked about the room. Had there been anything unfamiliar to me in the room I should certainly have observed it, as it is a very small room (see plan, *page 106*). Mrs Deane sat with her back to the cabinet (not the dark-room), Mrs Robson was on her left, with her back close against the door. I do not think the door was locked, but one could not open the door without Mrs Robson's knowledge, nor without our observing it owing to some light coming in from the passage, which is lighted by a small window. Besides, there was a tall three-fold screen against the door to prevent draught. Mrs Deane went into trance. Brown Wolf came through at once and said "You want to take photograph now." I got a good flash and Brown Wolf said, "Good photograph." It shows an apport (?) and Mrs Deane talking as Brown Wolf. Then Topsy came, then "Snowball," the medicine man, came through, and Mrs Deane as

the cabinet, and while doing so I had a good look round. As regards the dark-room my half-plate camera with wide-spreading tripod prevented all access to that. I had brought the half-plate already loaded that afternoon by my clerk. I had also taken the lens with me to the sitting. I took the slide home with me and developed the plate that evening. On examination the print shows a difference in light on the two sides. The side occupied by Mrs. Deane and Mrs. Robson is obviously lighter than the other. In all my other photographs taken with a similar flashlight, the illumination has been fairly equal all over the plate. On the floor in a position in front of Mrs. Deane's left foot and Mrs. Robson's right foot is seen a flower-pot with a fern reaching up to Mrs. Deane's knee (*Fig. 372, page 241*). From my knowledge of Mrs. Robson I am sure she would not have shared in any trickery. She is transparently a believer in the spiritualistic theory of these phenomena. One cannot regard this apport as absolutely evidential, but I cannot conceive that the flower-pot, with the flower, could have been brought into the room and removed from it without discovery. In addition one must remember the great risk run by anyone tricking through my having control of the flashlight and the power and the will to flash without warning. When Mrs. Deane moved to massage Mrs. Robson and myself the flower-pot with the fern seen in the photograph could hardly have been in the position shown in the photograph, as, had it been, it would assuredly have been knocked down by Mrs. Deane.

See report of July 13th last (*page 240*) where mention is made of a project to apport a plant, and my request that it should be taken away after I had photographed it.

*Comment*—It is also possible that the flower-pot with fern is a photographic Extra. Extras of flowers and birds have appeared on many psychic photographs, but the light on that side of the plate is against this theory.

**(252) October 13th, 1925.**—Usual sitters. Mrs. Deane complained of feeling very tired, the sitting was very poor in results. Topsy came through Mrs. Deane and asked me what I was doing with the little black things in the box (I had been, that day, experimenting with packing licorice pellets in tins, certainly unknown to any of the circle except myself). Brown Wolf came through and was quite surly with me when I asked whether I might take a photograph. He said if I had been quicker last time I should have obtained a much larger plant on the photo. It was difficult for them to keep anything for any length of time. He said that the plant was not an apport, but a materialisation from the other side.

**(253) October 19th, 1925.**—Usual circle. Weather wet and cold, Mrs. Deane very quiet, a poor sitting. Brown Wolf came through. He was rather subdued and said bad weather prevented phenomena. They could not push the veiling through the thick, humid atmosphere. Brown Wolf said, this evening, that the flower-pot fern came from a shop in the Essex Road, that is, that it was an apport. (At the last sitting he said it was not an apport.) Hulah came through and talked quite a lot, gave Mrs. Robson a message not to worry. She told Mr. Robson he had a bright time in front of him. [As a matter of fact, after two years of unemployment, he obtained temporary work for Christmas and early in 1926 a permanent position with the G.P.O.]

**October 26th, 1925.**—Usual circle. Weather wet. Good lights seen by me as well as by the rest of the circle. One light lasted fully a minute. As usual I had control of the flash apparatus and could flash at any time. The double cardboard frame, similar to a double slate, the slates being replaced by white cardboards, was lifted from the floor and fell on to Mrs. Cuthbert's lap and thence on to the floor with a great noise.

**November 2nd, 1925.**—Usual circle. Weather dampish. The slate moved and touched my hand at the height of my knee. The trumpet hit me broad-end-on above the mouth. I was singing lustily and the trumpet movement seemed designed to put the trumpet over my mouth. The tambourine jumped on to Mrs. Cuthbert's lap while photograph was being taken by me, and shows itself there in the print. Brown Wolf came through and told me to take a photograph. I flashed and Brown Wolf was still talking. He told us to sing. He continued talking after the flash. Brown Wolf said he was very sad as the Armistice photographic arrangements had been taken out of his hands by a higher spirit, a black man, and Brown Wolf feared it would be bungled. Brown Wolf was quite distressed. [As a matter of fact Mrs. Deane's Armistice photography was a failure this year.]

**November 16th, 1925.**—Usual circle present, weather very cold. We had no table in the centre and no wire fence. I put the electric stove in the centre, the cardboard slate, the tambourine, and the trumpet, all in the centre. Mrs. Deane sat just outside the cabinet. The lady sitters remarked upon the many good lights. I saw one or two pencils of light about 1-in. long, hardly like pencils this time, in the neighbourhood of Mr. Robson, they remained about a minute. Many of the sitters recorded being touched. While we were holding hands (I was holding Mrs. Cuthbert's right hand, and Mrs. Gilbert had hold of Mrs. Cuthbert's left hand) Mrs. Cuthbert's hair comb was slowly and gently pulled out of her hair. (No one could have got behind Mrs. Cuthbert while the act was taking place, the back of her chair was against the wall.) She said "They are pulling my comb out!" A second after that it fell on the ground behind her.

My camera is always in position with cap off in readiness should I desire to flash.

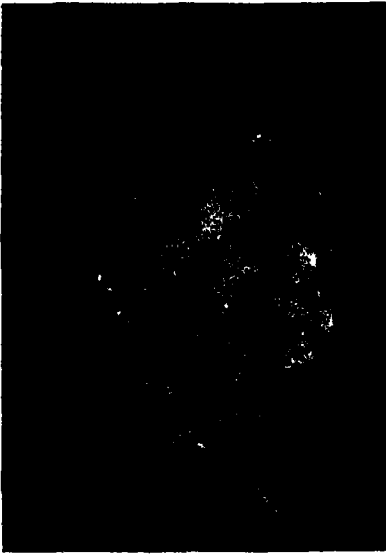


Fig 373  
August 25th, 1924



Fig 374  
September 21st 1925

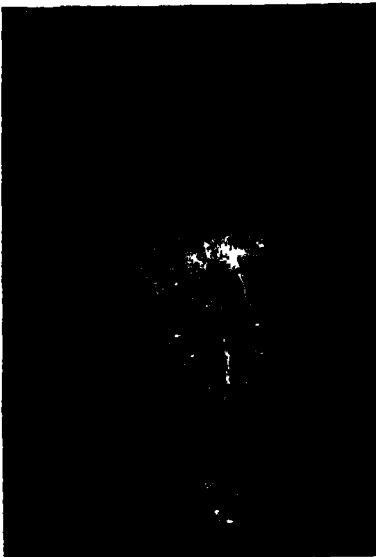


Fig 375  
January 6th, 1925



Fig. 376  
September 28th, 1925.

The above photographs of Mrs. Deane were all taken while the voice of Brown Wolf was coming from her.



Fig 377  
July 28th, 1924



Fig 378  
September 8th, 1924

Query Cotton-wool appoirts ?

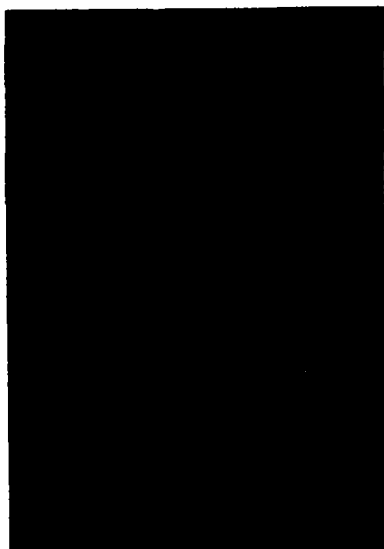


Fig 379  
September 15th, 1924.

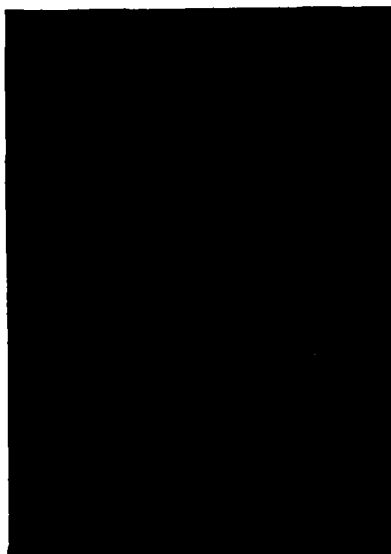


Fig 380  
October 14th, 1924

The above photographs of Mrs Deane were all taken while the voice of Brown Wolf was coming from her ,

**1926.**—About twenty sittings were held. The last one was on July 19th, when the séances terminated. In 1929 a new series was commenced at my rooms as reported on *pages 247, 267 and 268*.

At the 1926 séances the usual phenomena occurred with the trumpet, tambourine, and bell, etc., the only other happenings of interest were the following —

**January 11th.**—The cardboard trumpet struck me a whacking blow on my head. The room was perfectly dark. How was my head found so accurately? The trumpet stayed a few seconds on my chest. I ought to have flashed, but did not. The trumpet touched each sitter gently in turn. On my requesting the luminous tambourine to float it jumped on to my knee. The bell rang vigorously several times.

**March 1st.**—The sitters this evening and during this year were mostly Mrs. Deane, Vi, Mrs. Cuthbert, Mrs. Robson, Mr. Brightwell, Mrs. Brightwell (both spiritualists) and myself.

I introduced to-day, without any warning, a new piece of apparatus, which I designate the "automatic flasher." For description of this see *page 223*. The trumpet was dislodged on this occasion from the platform by some means or other twice during the sitting, and produced, automatically, two flashes yielding two photographs (*Figs. 381, 382*). I do not know whether the trumpet was raised or pushed off. I found it could be pushed off, as I had not then made a fence round the platform to prevent this side movement of the trumpet. It is certain, however, that no one had time before the light was turned out to grasp the possibilities of fooling with the trumpet, and as I used the strong 240 volt house current, and the terminals were bare, and as the sitters were very apprehensive about the electric current, no one is likely to have groped about the apparatus in the dark.



Fig 381



Fig 382

One picture shows the trumpet on the floor. It must have dragged the weight with it for flashes to have been caused. As far as I can learn from control experiments, no one could have produced these effects without his or her action being betrayed in the resulting instantaneous photographs. Later on I put a barrier of six skewers fixed vertically in the platform to prevent the sideward movement of the trumpet as seen in the diagram on *page 223*. No doubt the force which tilts a table so much more easily than it raises it found it easy to push the trumpet. Only on two occasions did I obtain photographs showing that the trumpet had been raised above the encircling, guarding ring (*Fig 383, page 246*).

The automatic flashing apparatus was on a wine case. In both photographs this is shown perfectly sharply defined and level and no foot close to it.

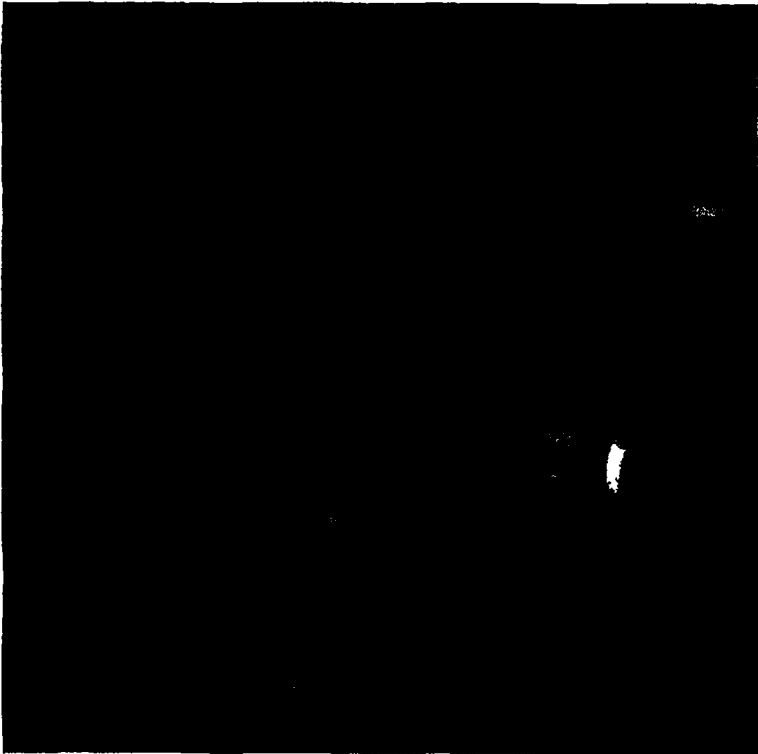
There were several good floating lights seen by myself as well as by the others. The trumpet hit several of the sitters one after the other.

**(254)** Topsy came through and spoke to me about my mounting, or about to mount pictures on large pieces of cardboard. [As a matter of fact, I had recently been thinking about this subject, namely, how best to mount four half-plate prints on a piece of white cardboard for the production of half-tone blocks. It is evident from this and previous sittings that Topsy (or the medium) can know some things which are in my mind.]

**(255) April 12th.**—Topsy warned me to be very careful with my papers as I was in danger of losing something, which would cause me much trouble [Shortly after this sitting my solicitors asked me for some deeds connected with a piece of property which I proposed selling, and I had to hunt high and low for them and was very much distressed about them. It turned out afterwards that the solicitors had the deeds] Brown Wolf came through Mrs. Deane and announced his departure from the circle, he said he had other work to do; he would come back to the circle later. Brown Wolf bid us good-bye, we thanked him; he said he was very gratified. Topsy complained about my moving about the room after the circle was formed, and said that should never be done at séances. My experience of Mrs. Deane's séances is that my moving about does not inhibit phenomena at all. The bell rang several times, and as Mr. Brightwell was practically under it, no one could have operated it without his knowledge.

**May 31st.**—The illuminated tambourine floated gently (slowly) three or four feet from the floor and suspended itself on the top of the trumpet. The tambourine later left that position and floated about quite high and fell with a crash on to Mrs. Brightwell. The tambourine, shining with luminous paint, floated for a third time and struck the gong I was playing. The bell hanging high up just over Mr. Brightwell was rung quite a long time while we were singing. It must be remembered that during this time I could have flashed at any moment and the phenomena really tempted me to do so, but I did not.

**(256)** Topsy came through and complained of my sitting up so late "sticking photographs and ticking off" [Work I had just been engaged upon. Topsy has given me many proofs of knowing something of my doings at my rooms and elsewhere.]



**Fig. 383** Photograph of Automatic Flasher. Trumpet in the act of falling.

The small white triangle is the weight, the string attaching it to the trumpet is caught up by the encircling wire ring.

**July 19th.**—A new phenomenon occurred. thumping on the photographic dark-room door, as if someone were inside the dark-room. My camera with its long straddled tripod was against the dark-room door and I was sitting nearest it, so that no one, in the dark, could have got close to or inside the dark-room without touching me, or knocking my camera over (see plan of room, page 106).

*Termination of this series of Séances.*



Fig 384

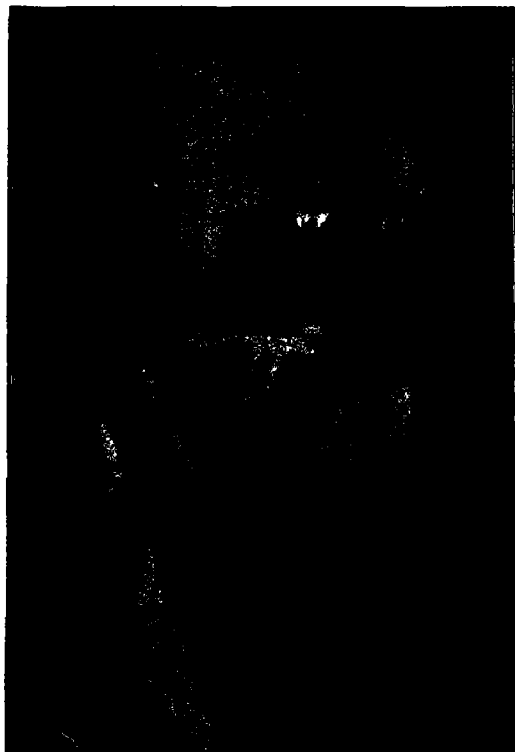


Fig. 385

Figure 384 represents the automatic flasher (for diagram and description of it see *page 223*) with the trumpet raised by me to show the string and weight attached to the trumpet. Only when the weight is raised by the trumpet rising the full length of the string does the platform rise and thereby close the circuit and ignite the flash powder. The conical weight is seen attached to the end of the string.

### *Séances held at the author's rooms in 1929.*

**(257) November 28th, 1929.**—Figure 385 is a photograph taken at a séance at my rooms. The trumpet was on the platform and appears to have been raised above the ring fencing it in (see diagram *page 223*), it is *in the act* of falling on to the floor where I found it lying prone. I made an exploration immediately by means of an electric torch. The weight is seen just within the ring fence, hanging on it. From the attitude of the sitters it would seem that no one lifted the trumpet. I have made control experiments and find I cannot withdraw my hand quickly enough from the trumpet to prevent my action being registered in the resulting photograph.

*Continued on page 267.*



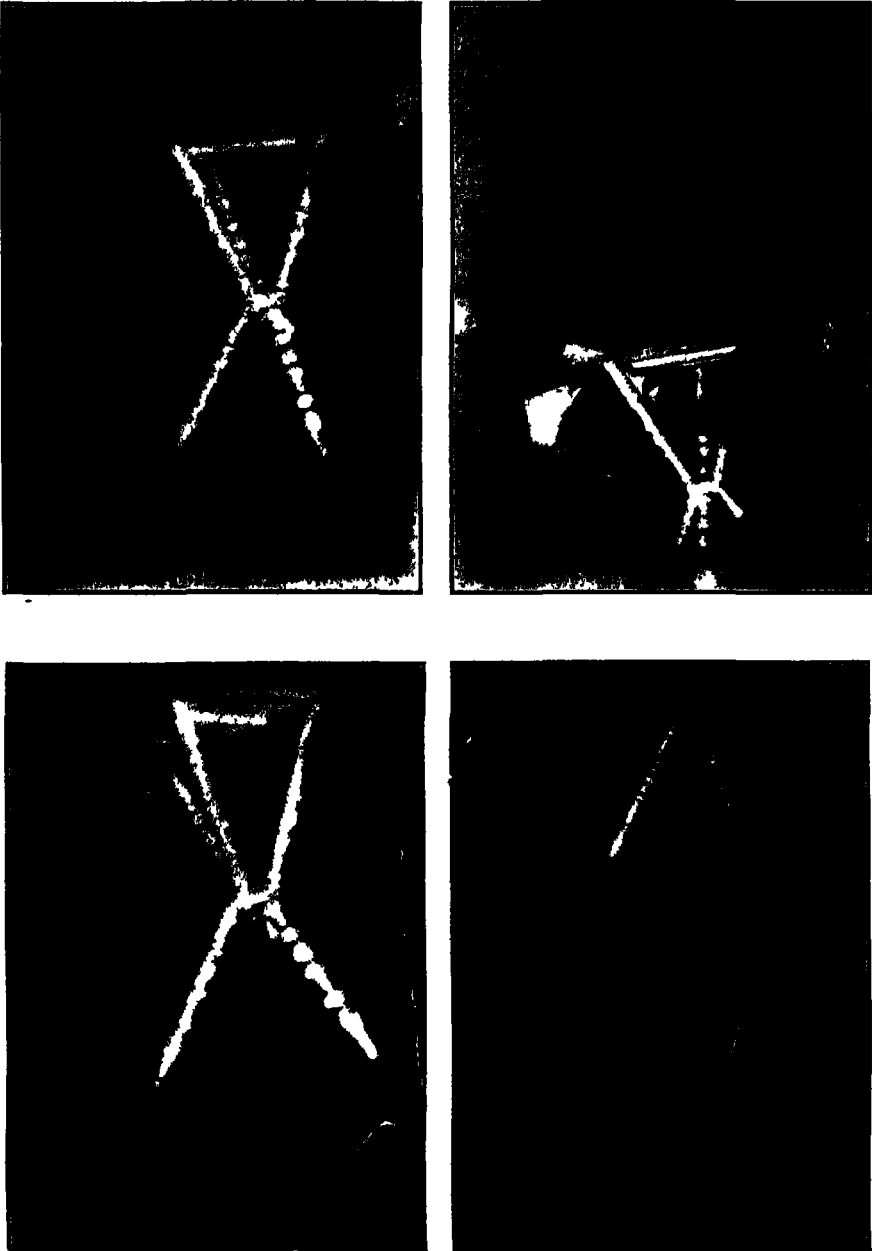


Fig 386

April 25th, 1923.

Four photographs taken simultaneously by means of four cameras

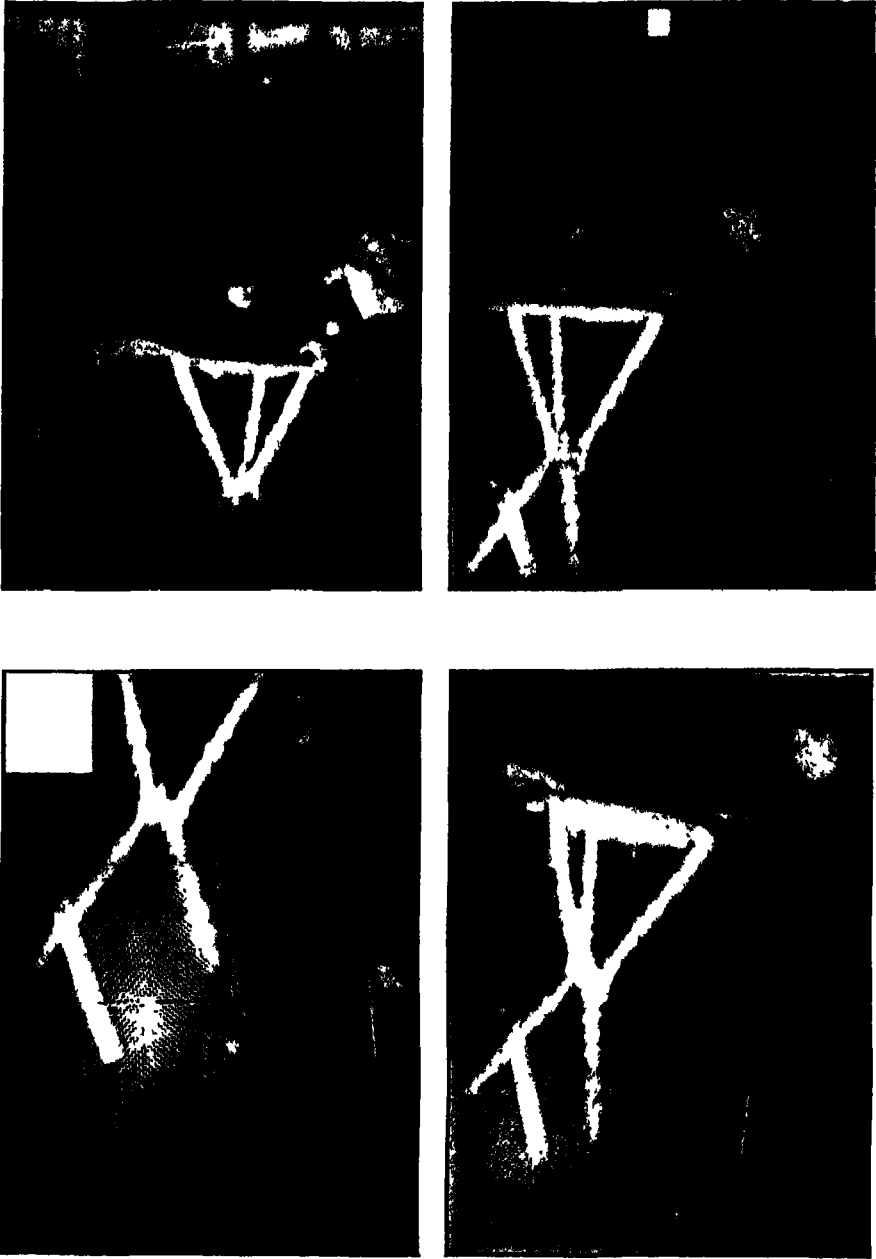
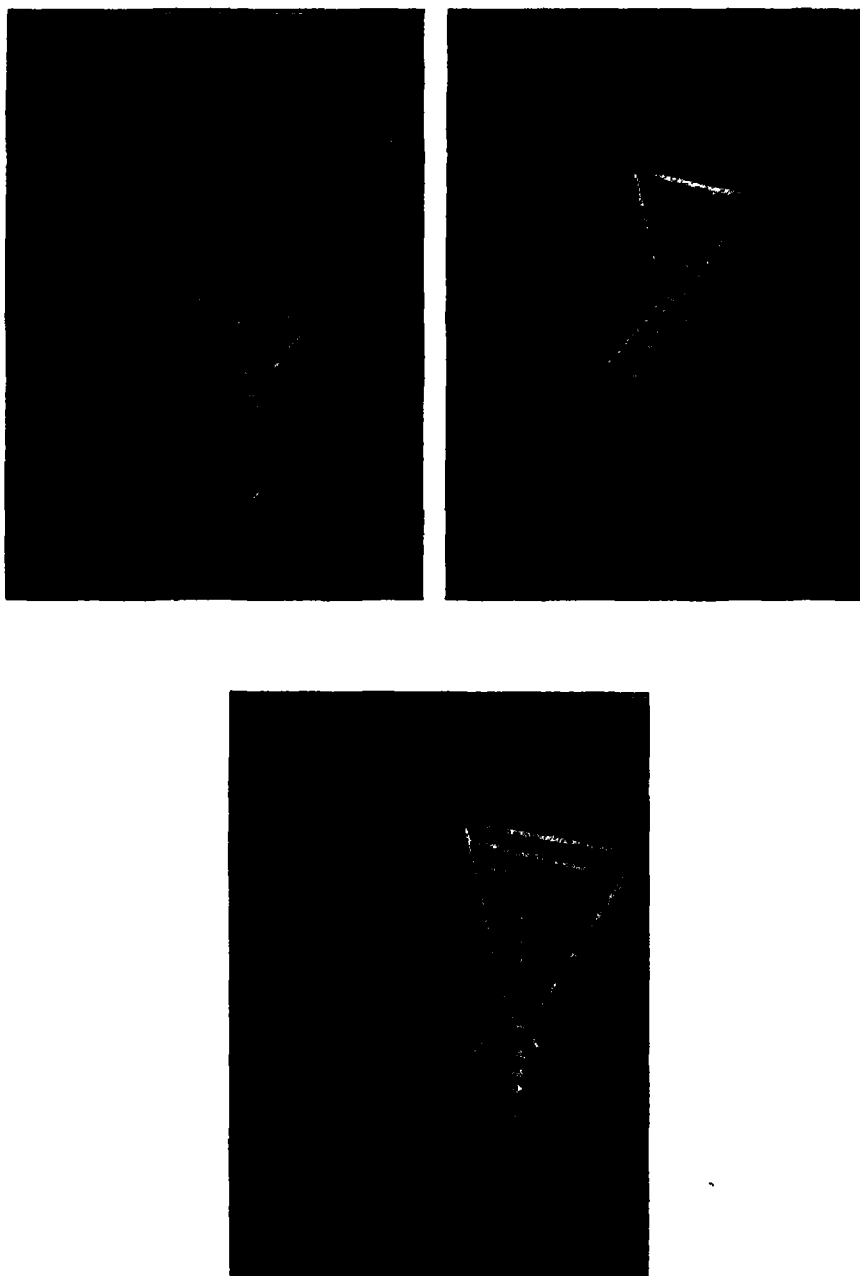


Fig 387  
May 2nd, 1923.

Four photographs taken simultaneously by means of four cameras.



**Fig 388**  
**June 13th, 1923.**

**Three photographs taken simultaneously by means of three cameras.**

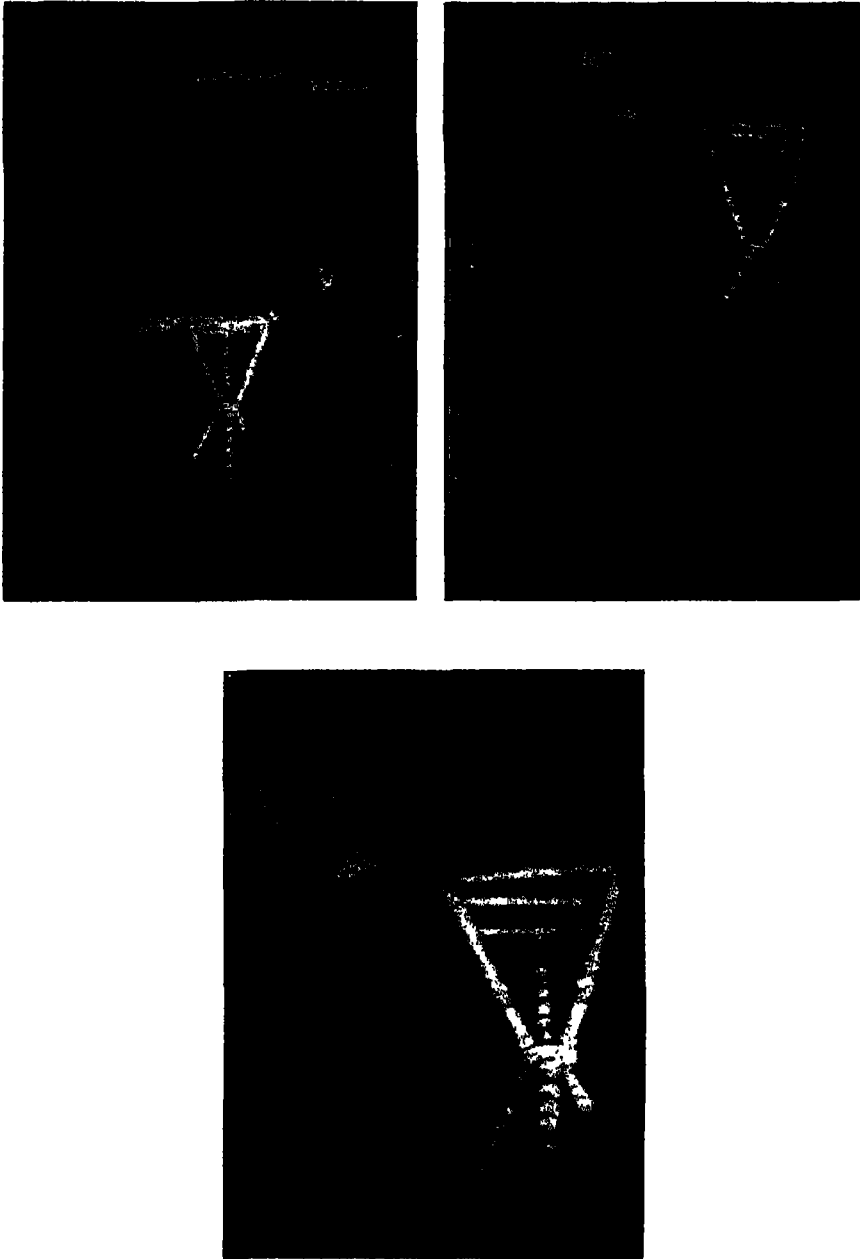


Fig 389  
June 13th, 1923.

Three photographs taken simultaneously by means of three cameras.

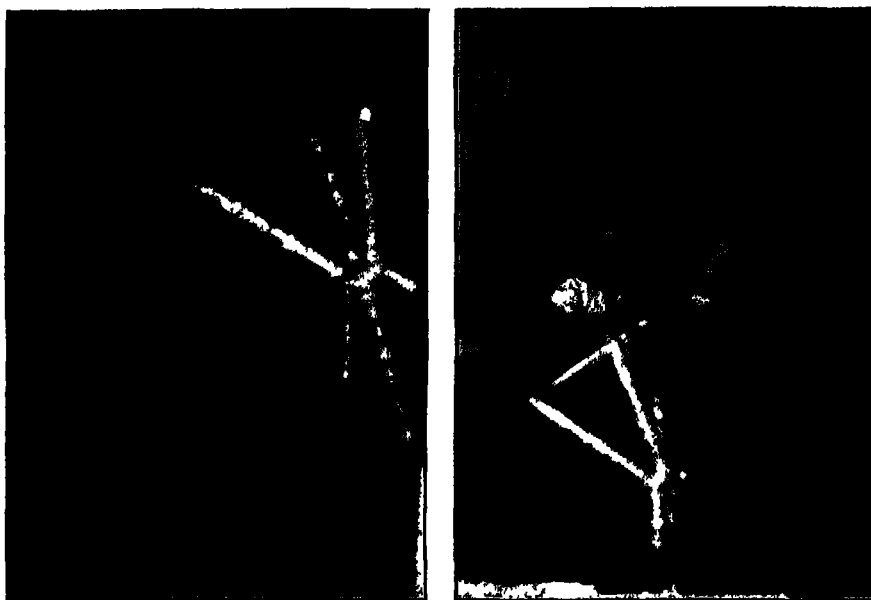


Fig 390

April 25th 1923

Two photographs taken simultaneously by means of two cameras

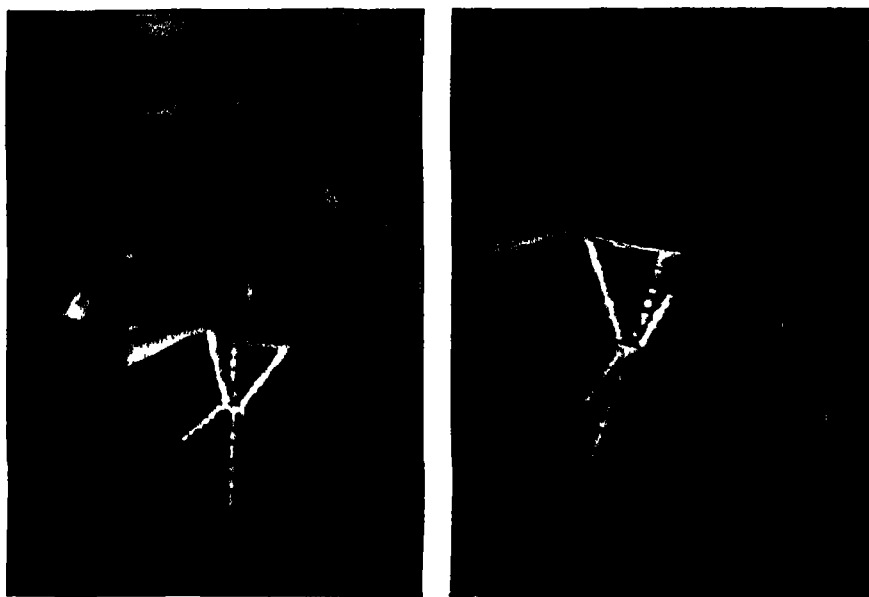


Fig 391

June 20th, 1923

Two photographs taken simultaneously by means of two cameras

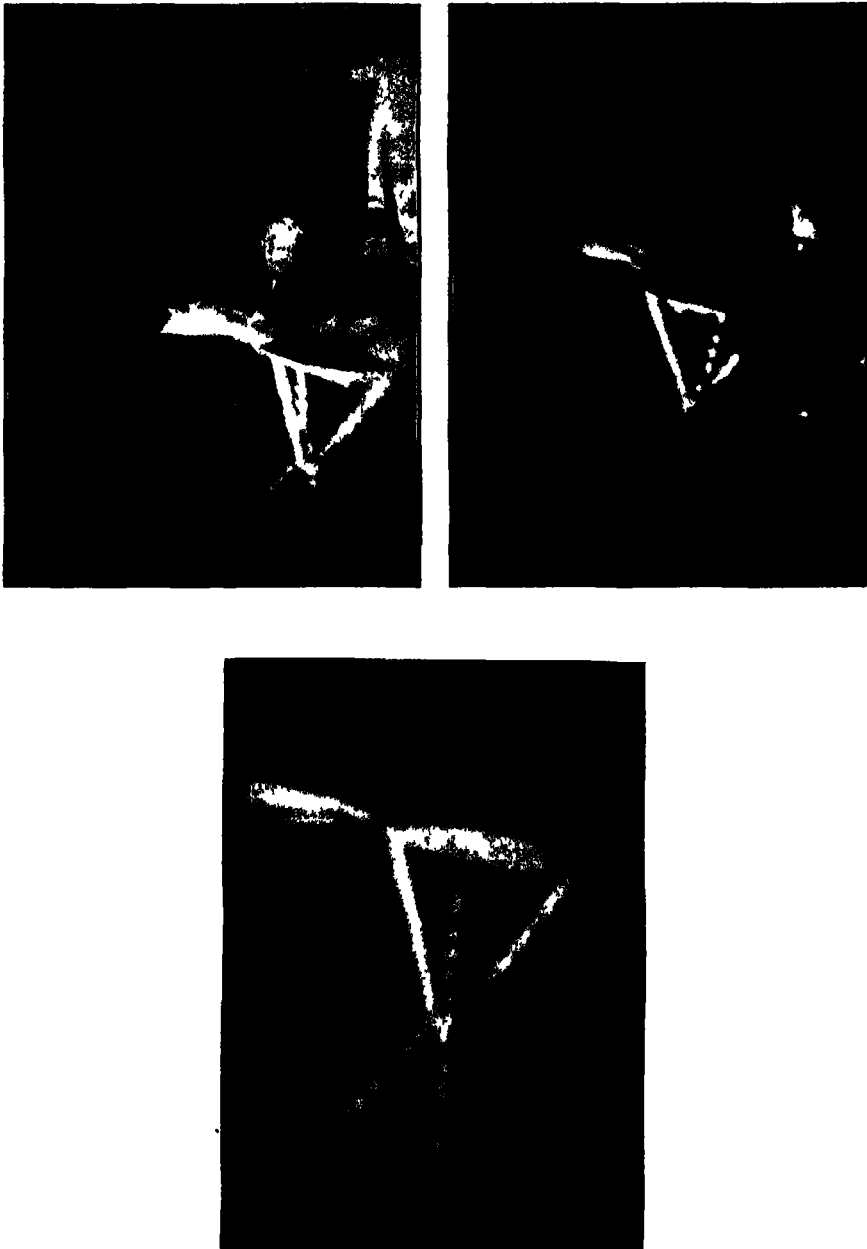
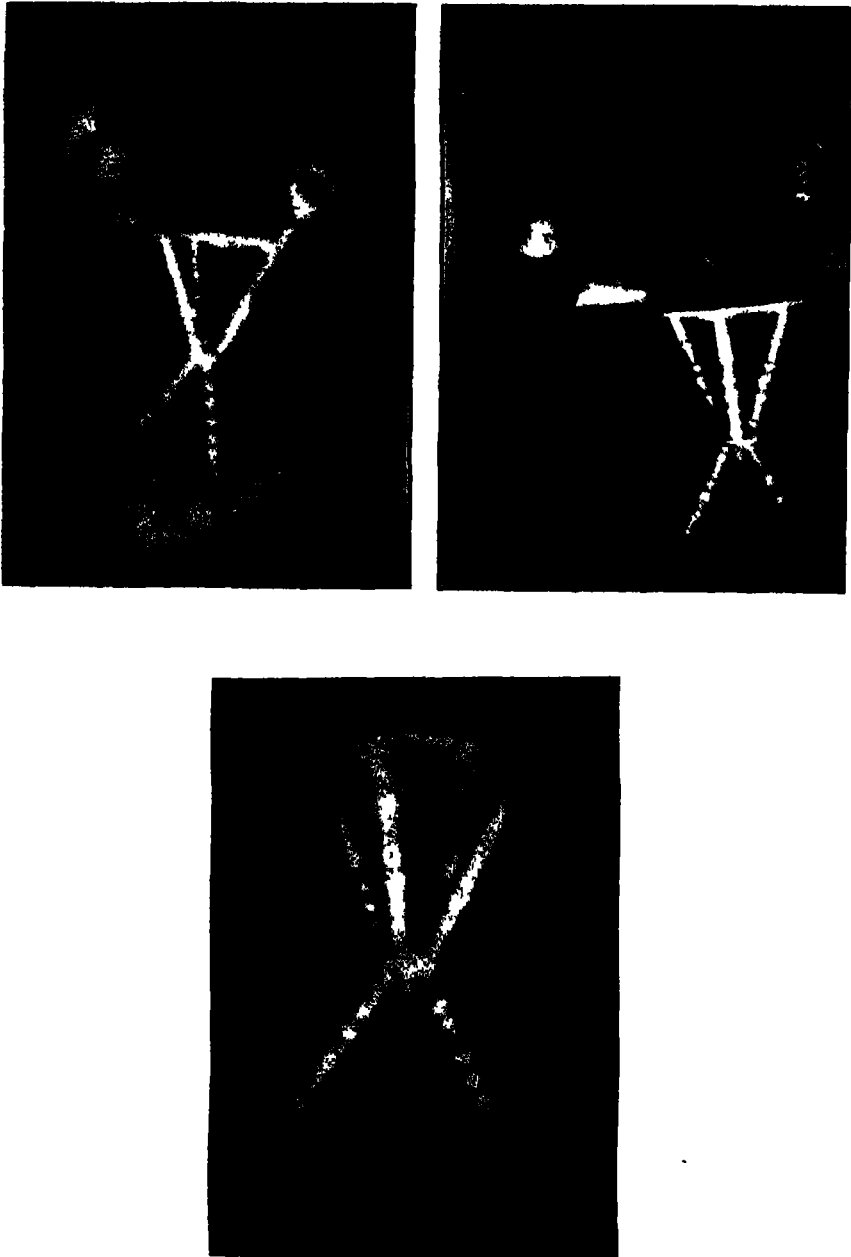


Fig 392  
July 25th, 1923

Three photographs taken simultaneously by means of three cameras



**Fig 393**  
**July 25th, 1923.**

**Three photographs taken simultaneously by means of three cameras.**

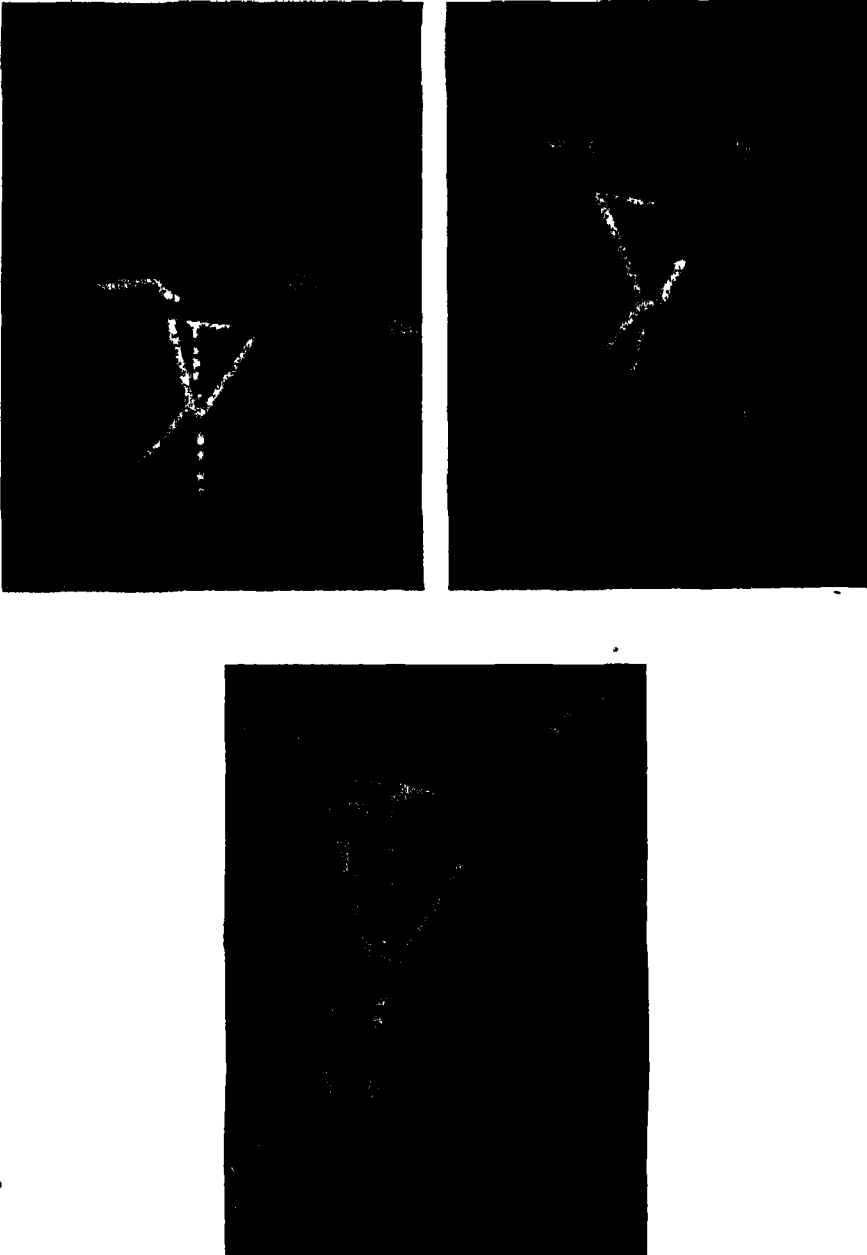
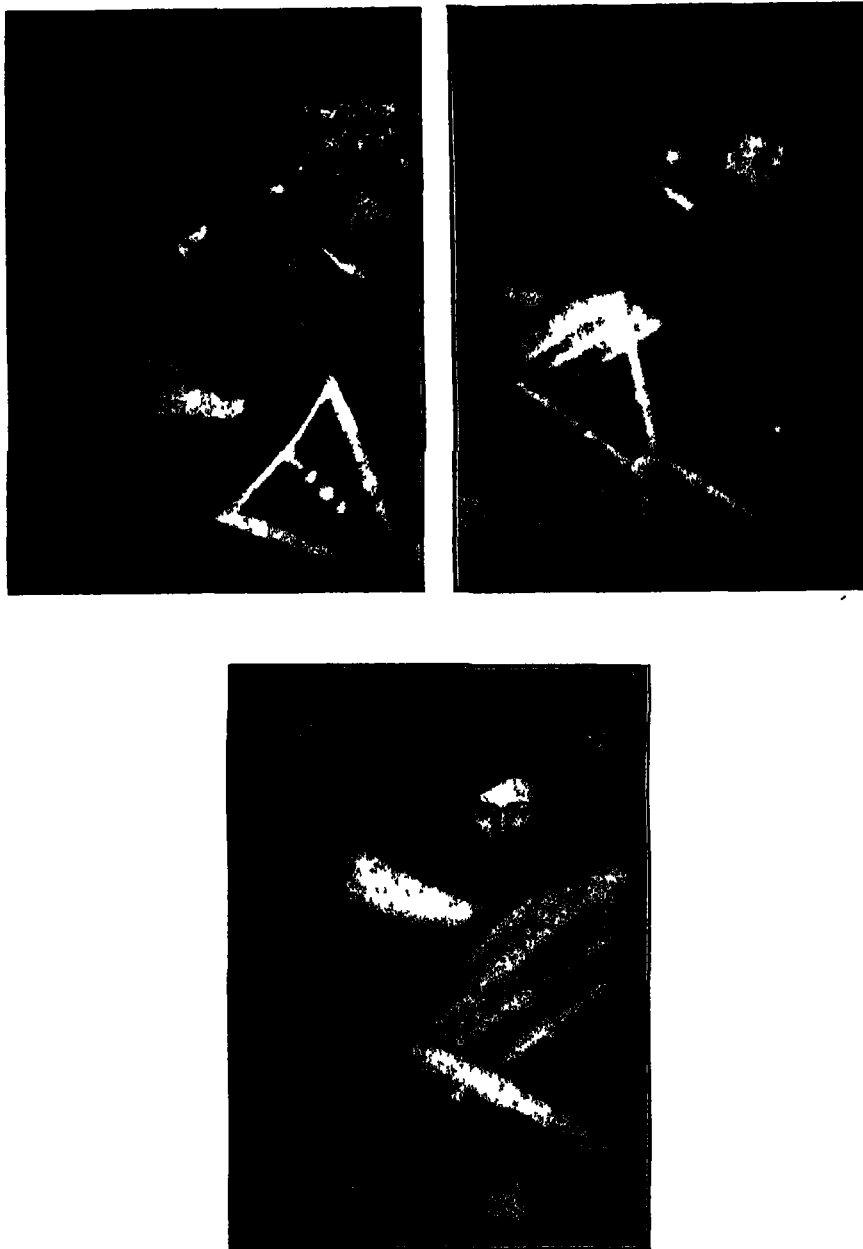


Fig 394  
July 31st, 1923

Three photographs taken simultaneously by means of three cameras.





**Fig 395**  
**August 29th, 1923**

**Three photographs taken simultaneously by means of three cameras**

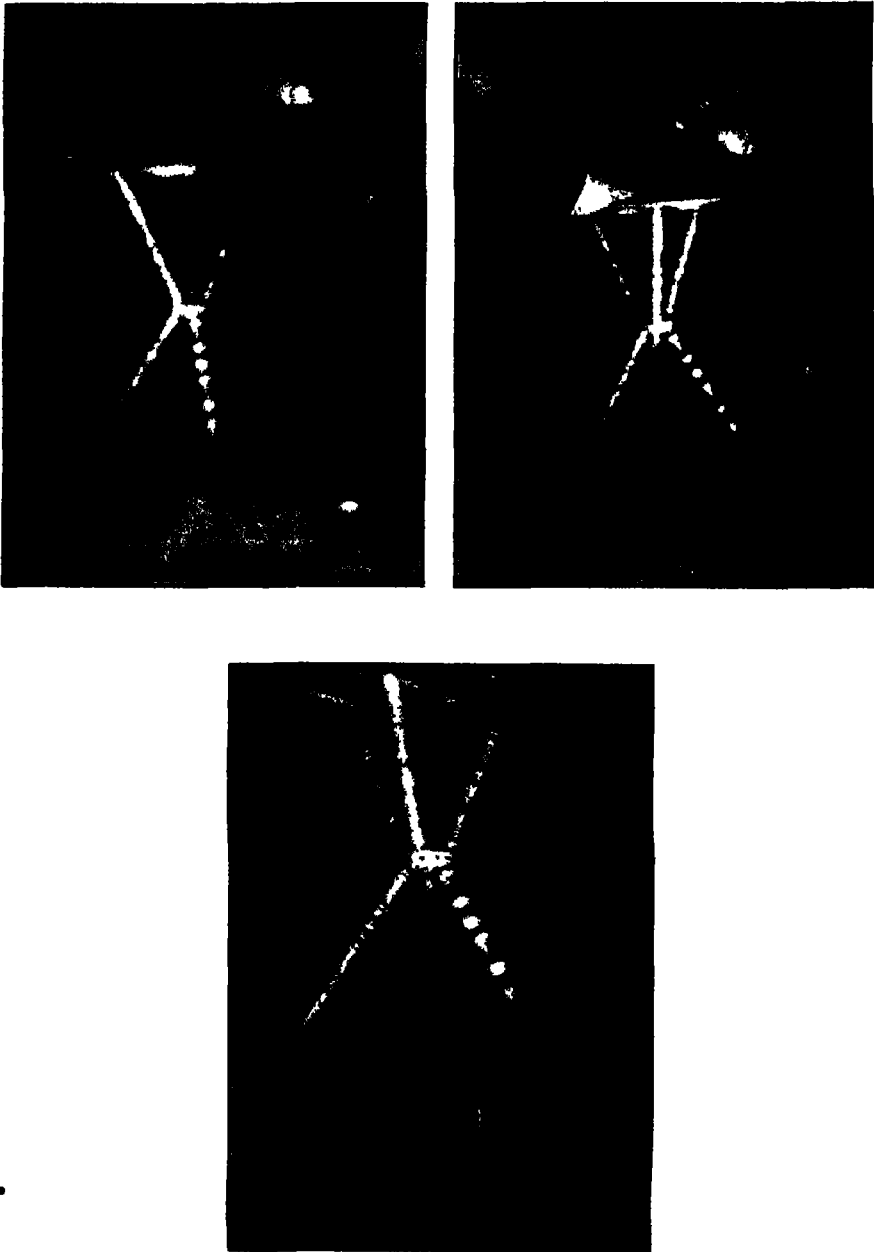


Fig 396  
September 5th, 1923

Three photographs taken simultaneously by means of three cameras,

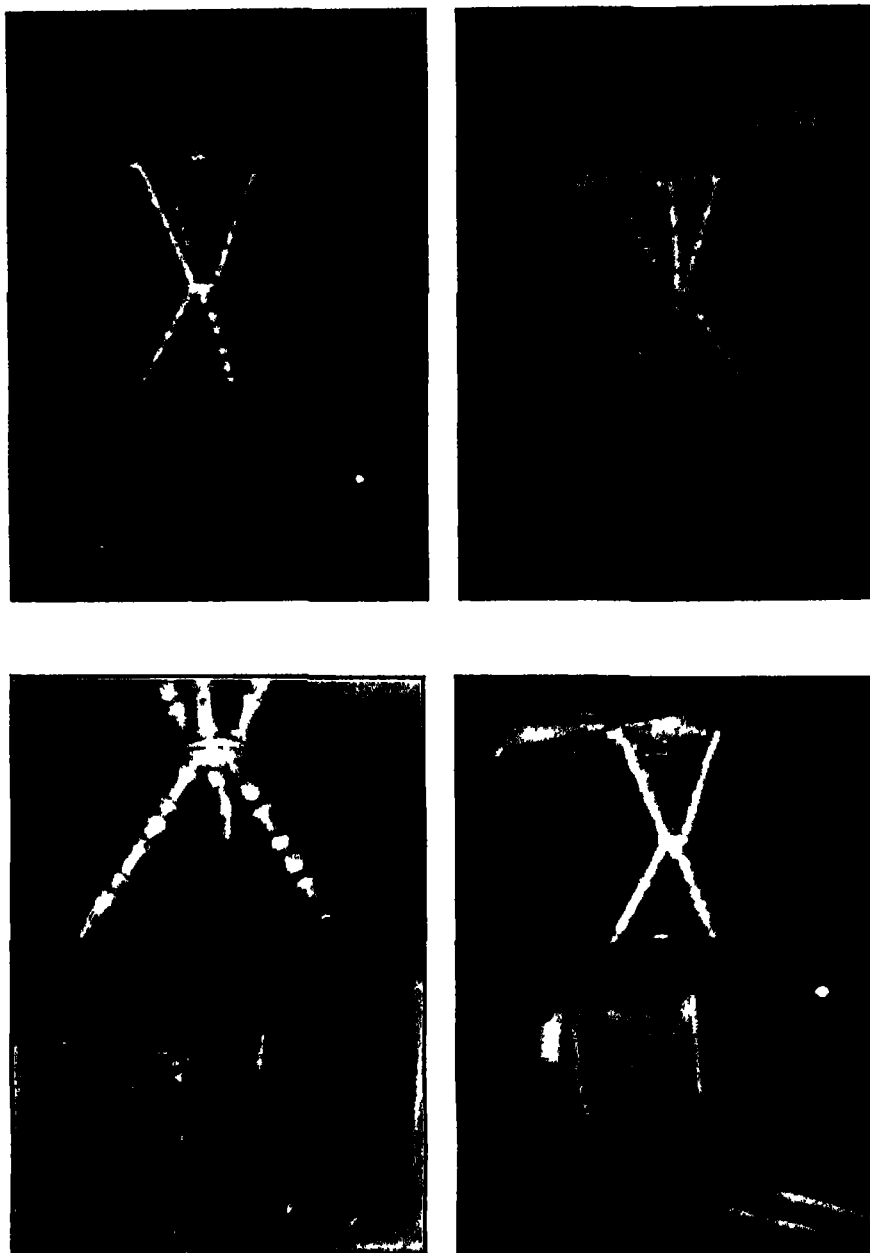


Fig 397  
September 12th, 1923

Four photographs taken simultaneously by means of four cameras

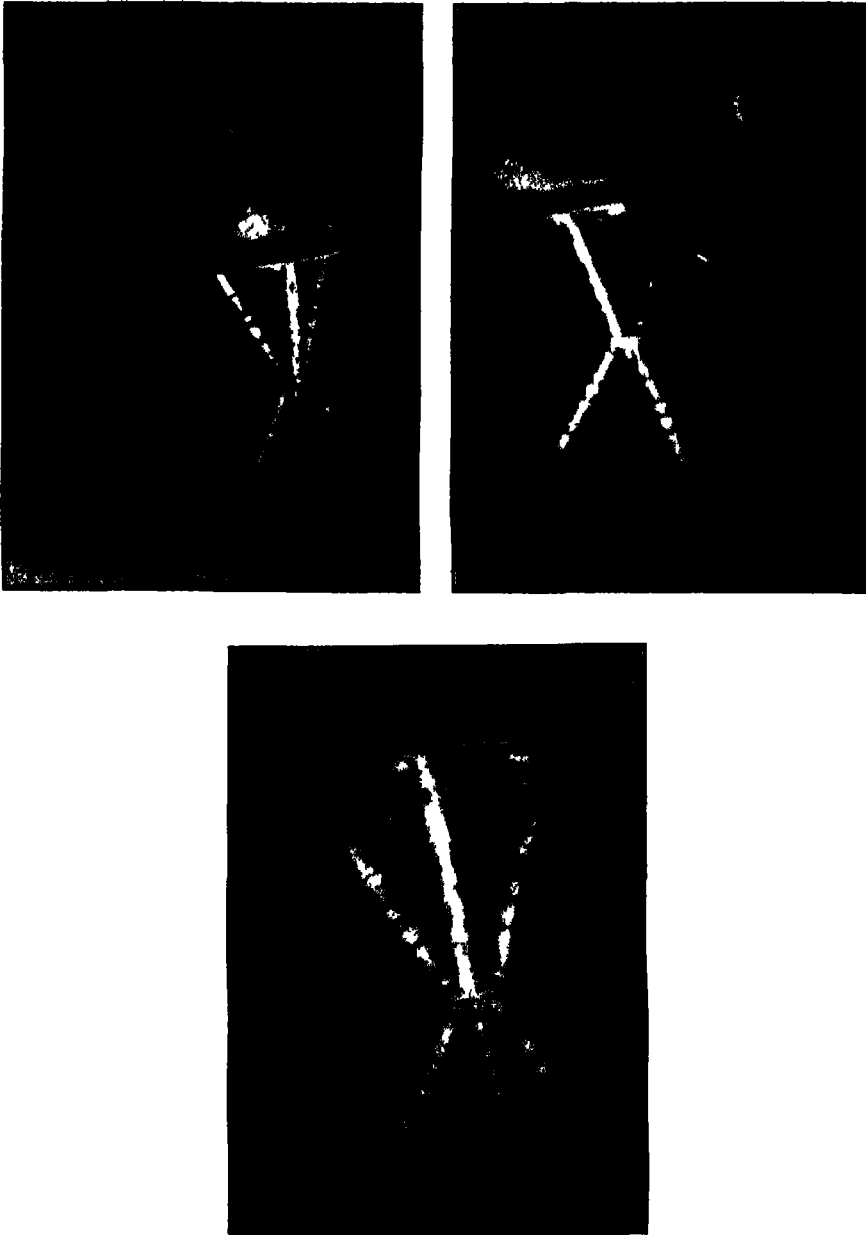


Fig 398  
September 19th, 1923

Three photographs taken simultaneously by means of three cameras.  
Note all hands on the square biplane, which is loose on the table.  
The biplane is painted with luminous paint



Fig. 399  
August 29th 1923

Two photographs taken simultaneously by means of two cameras

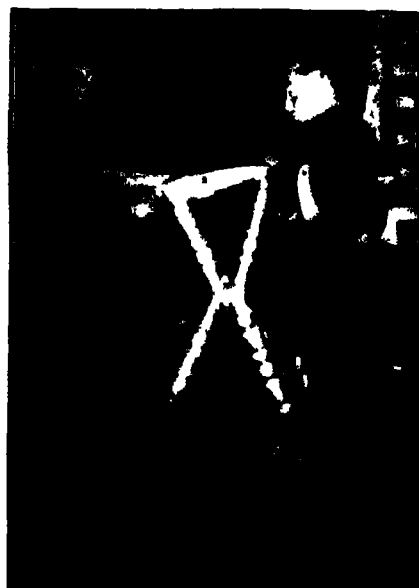


Fig. 400  
September 26th 1923.

Two photographs taken simultaneously by means of two cameras

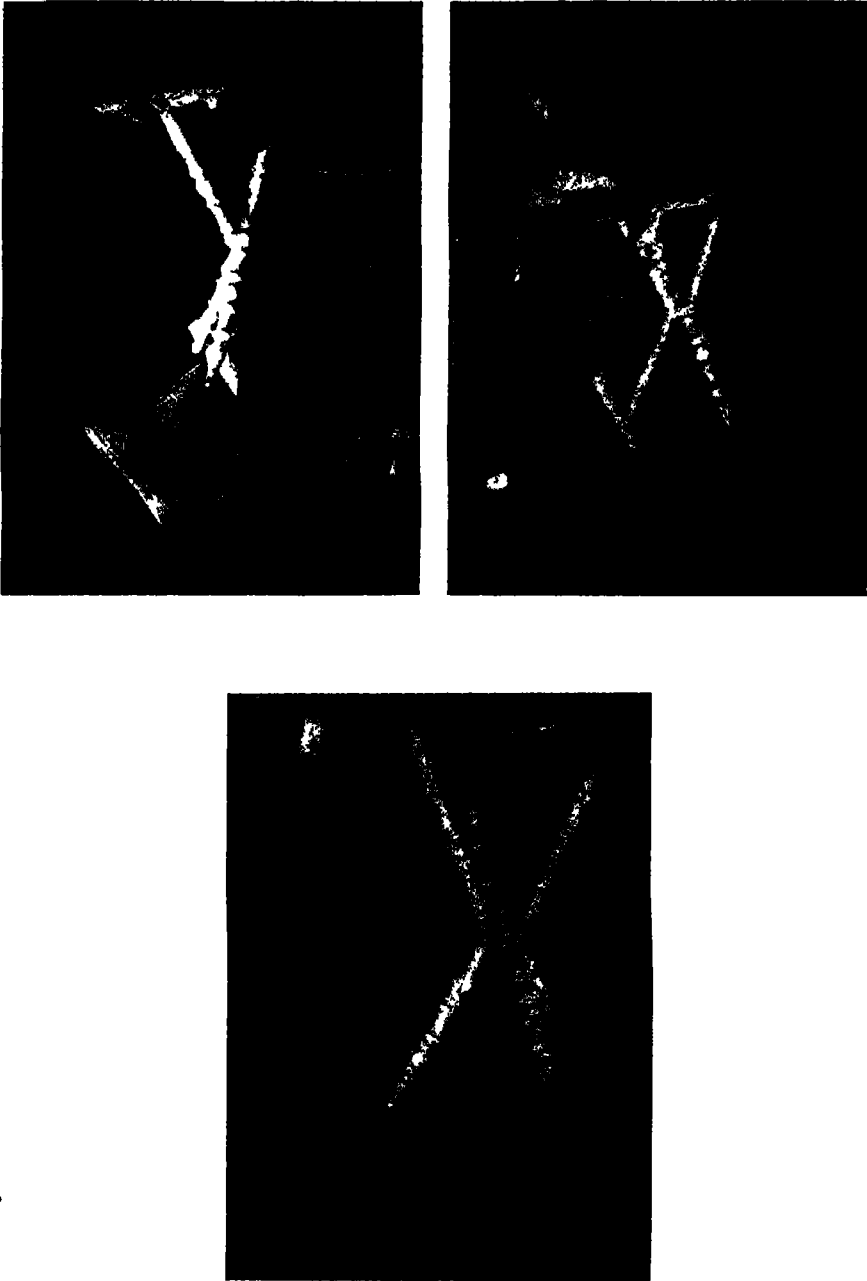


Fig 401  
October 1st, 1923

Three photographs taken simultaneously by means of three cameras.

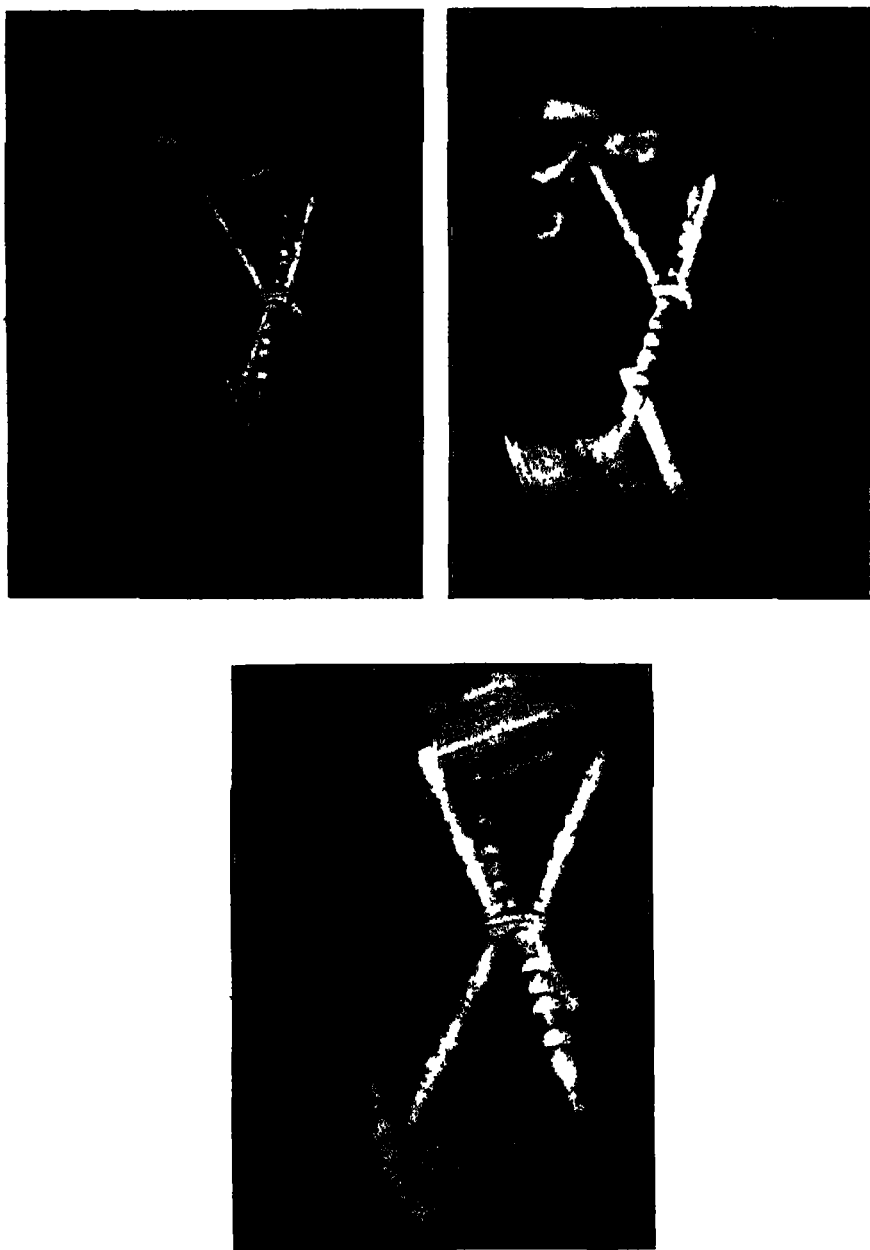


Fig 402  
October 1st, 1923

Three photographs taken simultaneously by means of three cameras.

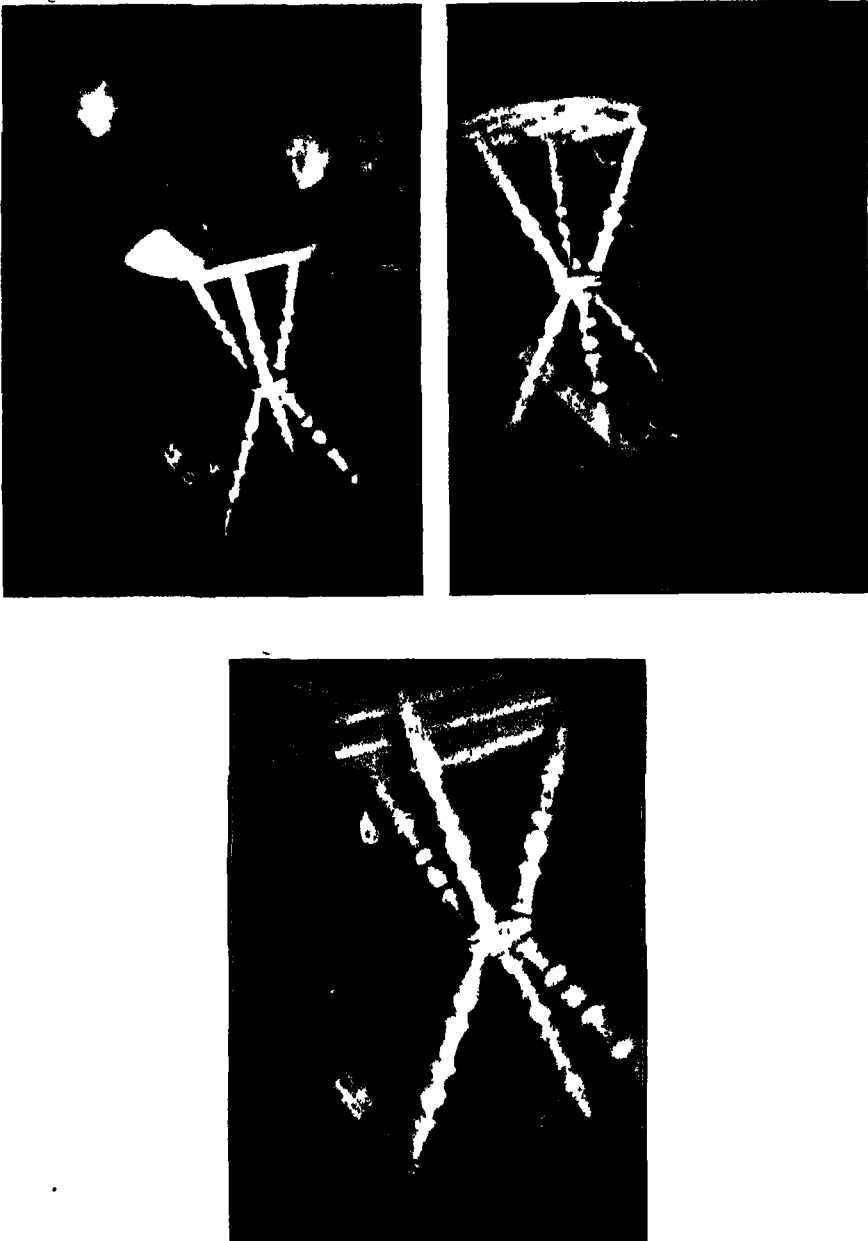


Fig 403  
October 3rd, 1923

Three photographs taken simultaneously by means of three cameras



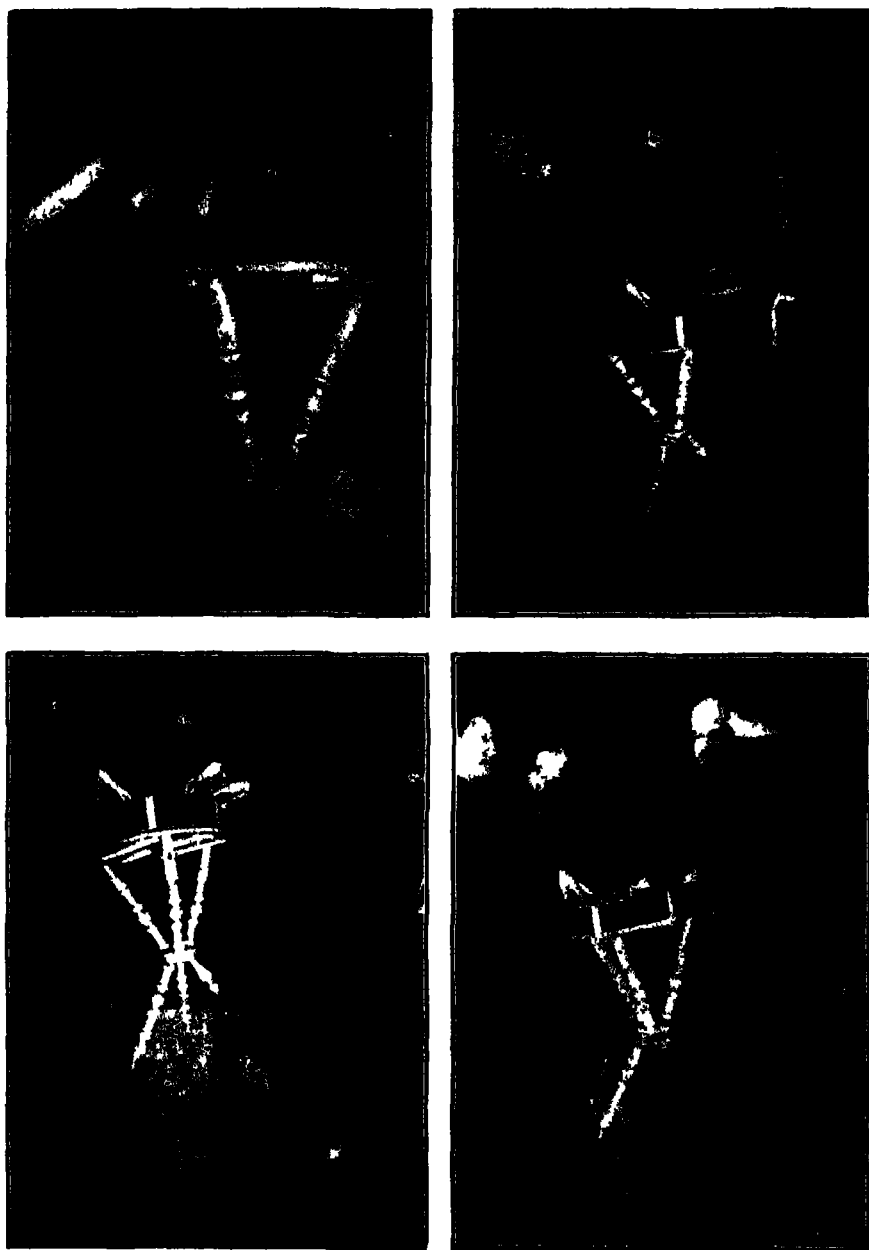


Fig 404  
October 17th, 1923.

Three photographs taken simultaneously by means of three cameras  
Note the hands are all on the circular biplane which is loose from the table-top  
In the fourth photograph (in the left-hand top corner) the biplane is being raised  
from the table to show that it is perfectly loose from the table-top  
For description of biplane see page 222



Fig. 405  
October 30th, 1923

Three photographs taken simultaneously by means of three cameras.  
Note the hands are all on the loose circular biplane.  
The fourth photograph shows a table-rising at another sitting



Fig 406  
November 21st, 1923

Two photographs taken simultaneously by means of two cameras  
Note the sooted cardboard pinned on the under surface of the table-top

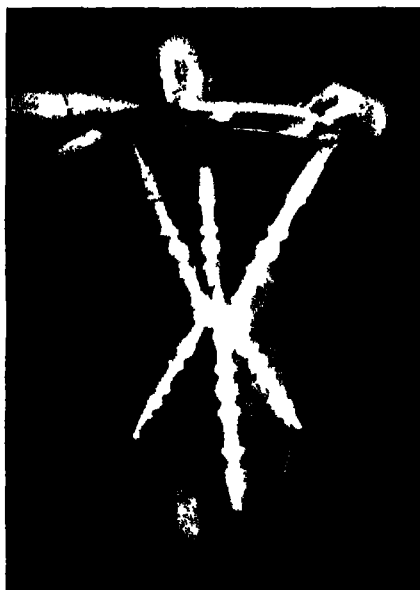


Fig 407  
November 21st, 1923

Two photographs taken simultaneously by means of two cameras.  
Note the sooted cardboard pinned on the under surface of the table-top

*1929 Deane-Warrick Séances (continued from p. 247).*

The 1929 sittings were not at all successful, very little happened. We, a few relations of mine and friends and Mrs Deane and her daughter Violet met weekly and passed the evenings fairly agreeably with the wireless on and with conversation. The object of the sittings was to obtain photographs. I had control of the flasher. There were three or four cameras loaded with plates and with lenses uncovered, the room was dark frequently my automatic flasher was installed. Disclosure by the cameras of any tomfoolery was a foregone conclusion, it only wanted my pressing the electric switch fast enough or a disturbance of the automatic flasher. The medium had ample experience of what would follow. No one in a normal state of consciousness would take such a risk.

As these experiments are obviously of no value as evidence, they are not described.

Moreover any such conscious action would have been sheer stupidity, as we were not a circle of impressionable emotional folk but experimenters in search of facts to be proved by means of photographs. Phenomena without photographs would be of no use to us, and photographs of phenomena produced by trickery would be worse than useless, as the trickery was bound to be disclosed in the photographs, as indeed was the case on more than one occasion. Dealing with normal persons, trickery would be the word—there is no other which would fit the case.

If one assumes that the medium was not restrained by her sense of duty from trying to amuse herself or satisfy us by trickery, one must further postulate that she was stupid enough to produce photographs of her own acts of deception.

In view of the many unquestionably supernormal results recorded in this volume produced by this same medium in previous years, I can only conclude that the influences of the lengthy dark sittings and expectation put her in states of somnambulant trance when her conscious self was not responsible for her actions.

The great medium Eusapia Paladino was not guiltless of trickery. Dr J Ochonowicz points out that "fraud is inseparable from mediums, just as simulation is inseparable from hypnotism."

Dr Thomas Jay Hudson says in *The Law of Psychic Phenomena* "In strict justice to professional mediums it must be said that the detection of a medium in fraudulent practices does not *per se* prove that he was consciously guilty. For it is an undoubted fact that when a medium is unconscious and his subjective mind is in control, it often acts capriciously, and presumably fraudulent practices might be indulged in without the objective knowledge or consent of the medium. Therefore until the laws governing the subject-matter are better understood, we should extend the broadest charity over the professional medium."

Those who would find a few of the results of my many experiments with Mrs. Deane suspicion-raising must not set them against the very great majority of results obtained by me with her which no amount of scepticism will explain. Puzzling things occur with the best proved mediums. We know nothing of the collateral effects of the operating influence upon the medium. Once you establish the genuineness of a medium there may be good reason to father upon the "operator" and not charge to the medium certain phenomena which, in the absence of an unknown influence, would justly be characterised as fraud.

It is probable that psychic phenomena and trickery have a common origin—a boy may speed up a watch and at the same time damage its regulator. That, it seems, may be the solution of the conflicting experiences of the genuine and the apparently fraudulent with most physical mediums.

Until researchers abandon the idea that a few trick-like actions bar a medium from further consideration many true psychic facts will be lost. My extended experiments have proved to me that such a course is fatal. I am only endorsing what all the best researchers have emphasised.

For further observations on trickery by mediums for physical phenomena see Appendix, (372) p. 357.

*Séances held at the author's rooms in 1929.*

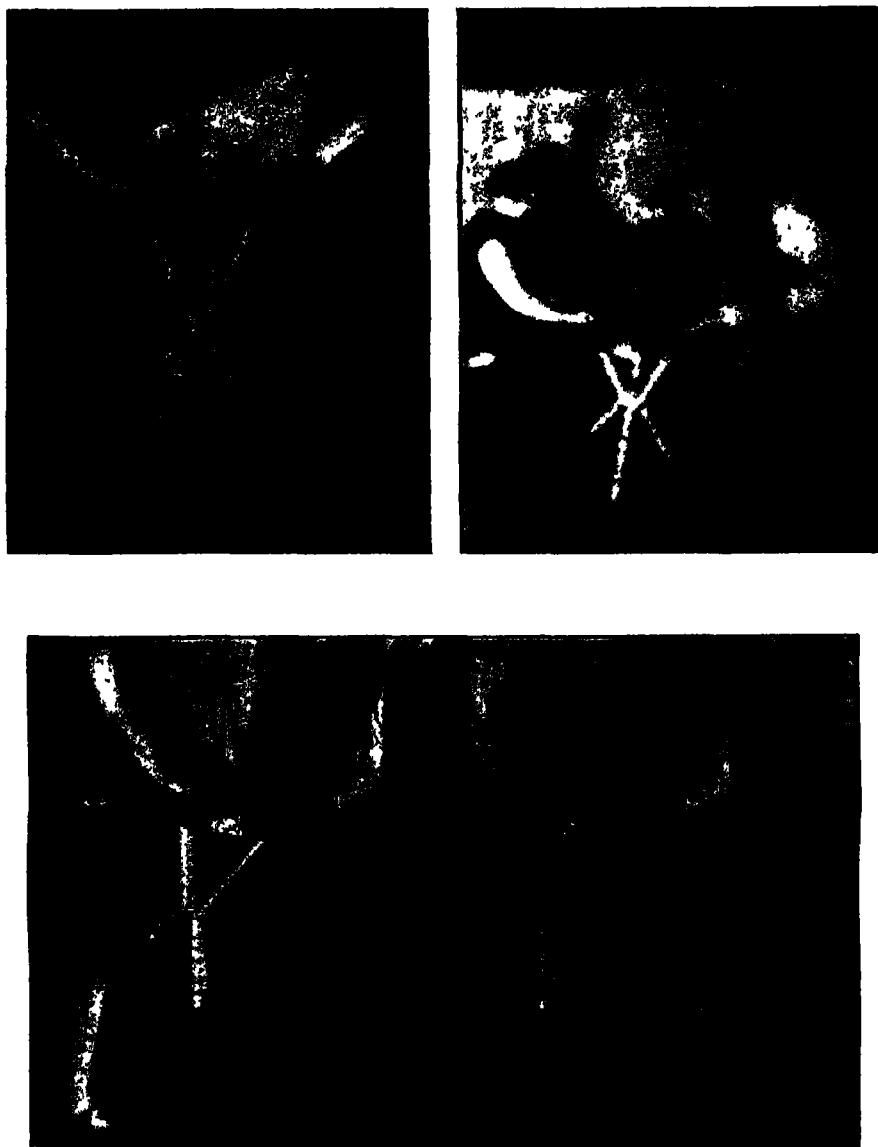


Fig 408  
September 26th, 1929

Four photographs taken simultaneously by means of four cameras. The lower pair stereoscopic. The fourth is Fig 409, page 269. Taken at the author's rooms. Round the edge of the table is a loose circle of very thin copper hanging down 3-in. to prevent the table-top being grasped. Note the 16 in. high wire fence to keep the feet of the sitters clear of the table.



Fig 409

September 26th 1929

The upper illustration (Fig 409) belongs to the group printed on page 268

September 5th 1929

The lower two pictures (Fig 410) are of two photographs taken simultaneously by means of two cameras at the author's rooms

Round the edge of the table is a loose circle of very thin copper hanging down 3 in to prevent the table top being grasped. Note the 16-in high wire fence to keep the feet of the sitters clear of the table



Fig 410

## CHAPTER IX.

### *Smoked, i.e., Sooted Séance-Table Cardboards.*

*Particulars of marks which appeared on sooted cardboard pinned on the under surface of the table at the séances reported upon in chapter VIII.*

I arrived nearly always half an hour before the sitting and, either alone or with the help of Miss Deane, prepared the séance room, pinned a white card on the under surface of the table, sooted the cardboard (at first with a candle, later with a turpentine flame) and set the camera in position, etc., taking care not to leave the room before the sitting, and keeping watch. *The room is very small. For plan of room see page 106.*

At the later sittings my friend Mr Bird was with me, and was an additional guard, but not necessary, as the room is so small and the table, after the card was sooted, always stood right way up with the sooted cardboard facing the floor, and I never left the room. No one had an opportunity of surreptitiously marking the sooted cardboard before the light was turned out, nor after the light was re-lit.

At every sitting for many months I fixed such a piece of cardboard (sooted) under the table (about fifty in all), on nearly every occasion we obtained marks, many of them very lacking in design. I have reproduced nine which have interesting features.

**October 30th, 1923.**—Without mentioning my intention to anyone, I brought with me to the séance a disc of cardboard, about 11-in in diameter, covered with white paper. I turned the three-legged table, described on page 221, upside down in the presence of the company and fixed the cardboard by means of drawing pins to the under surface of the table. By means of a candle I sooted the exposed surface of the cardboard all over. I explained that possibly, if anything lifted the table by its under surface, we might get marks on the cardboard. The wire fence was, as always, put round the table, and we sat as usual.

While Mrs Deane was in trance Hulah came through and said "Look under the table after the sitting."

On turning the table up in the light the sooted cardboard was found to have a drawing of the figure "6" and two crossed lines on it (*not illustrated*).

**November 21st, 1923.** (*Fig 411 No 2*) To-day I brought with me a disc of white cardboard 15-in in diameter. This is the size I always used in future. I pinned it on the under surface of the table and sooted it. After the sitting we found on it a circular scrawl, and, some distance from this, peculiar markings in a straight line which could hardly have been produced by one of the sitters.

Note in the scrawl on the left hand the two curved somewhat circular lines in the centre. They are quite similar in shape over some distance (parallel) and obviously suggest the use of a hairpin.

**January 9th, 1924.** (*Fig 411 No 3*) This design I have called the "Mandarin." It suggests vaguely a Mandarin with baggy breeches. To me it seems impossible for the design to have been put on the table by any one of the sitters during the sitting, and it was certainly not put there at any other time.

Here we see the parallel lines again. In addition there are quite a number of shorthand like small scrawls.

**February 6th, 1924.** (*Fig 411 No 1*) Again the parallel lines. On the left is a complete triangle, the corners of which are perfect. It seems hardly possible to draw such a perfect triangle in the dark, and to put so much scrawling round the triangle without once touching it. During the sitting I asked Hulah, who came through Mrs Deane in trance, to write her name in large letters on the cardboard. Hulah said she must not disturb what had already been put there.

**March 5th, 1924.** (*Fig 411 No 8*) Note the number of small shorthand-like marks.

**March 12th, 1924.** (Fig 411 No. 6) Again the small marks and one small triangle. During this sitting we had been told by typology to take our hands off the table. This may have been to keep the table steady while the marking was being done to the cardboard.

**June 23rd, 1924.** (Not illustrated) Evening séance. At the commencement of the sitting the table spelt out "Late," but we were not later than usual. It is a curious thing that on the sooted cardboard under the table to-day we found at the end of the sitting a word of four letters beginning with "L" and ending with "T," "Lait". This word appeared again on the sooted cardboard at a subsequent sitting.

**July 21st, 1924.** (Fig 411 No 4)

**July 28th, 1924.** (Fig 411 No 7) The sign of the Cross with Circle on the left is curious.

**August 5th, 1924.** (Fig 411 No 9) To-day the table spelt out by typology the word "Lait". We asked the table to repeat, as we did not think "Lait" could be meant. "Lait" was again spelt out distinctly.

After the sitting the sooted cardboard was found to have some markings like strange writing and drawing, and the word "LAIT" in mirror writing. I could find no *raison d'être* for the French word "Lait".

**September 8th, 1924.** (Fig 411 No 5)

**November 8th, 1924** (Not illustrated) During the sitting the table spelt out "Page 10 no good". On the sooted cardboard was found written the number "10".

**February 3rd, 1925.** (Not illustrated) The number 1616 in mirror writing was found on the cardboard.

**March 24th, 1925.** (Not illustrated) Another triangle.

**May 4th, 1925.** (Not illustrated) A third triangle.

A further three-dozen cards had scrawls upon them, and many of them, in addition, the small shorthand-like marks [I once learnt shorthand].





Fig. 411  $\times \frac{1}{2}$  linear.

No 1  
No 4  
No 6  
No 8

No 2  
No 5

No. 3  
No 7  
No 9

Marks which appeared on sooted cardboard pinned on the under surface of the table at the séances reported upon in chapter VIII

The dates (some reversed) were put on by the author.

## CHAPTER X

### *Concerning Mrs. Deane as told me by herself, including some remarks made by her.*

(258) Mrs Deane is of a Kentish family named Marriott Her mother died at twenty-eight years of age, having borne nine children, two male and seven female

Soon after her birth in 1862, she was taken charge of and adopted by her grandmother, Mrs Oliver

One of her sisters, M., was psychic, and went at times into trance, but would not recognise it as trance She was of a religious turn of mind and would have nothing to do with psychic subjects, and thought her trances were merely fits She was really a materialising medium, and in her presence hands are stated to have appeared and have been known to turn out a lamp

I am told that both Mrs Deane and her sister have been subject to levitations, that on one occasion the former had floated down a staircase, and that she had been seen by some nuns, when levitated, but that was some years since

At nine years of age the child started to go out to daily work while living with her grandmother At eleven years she went into service She married and had three children, two girls and a boy, all alive When the children were quite young Mrs Deane was forced, through circumstances, to find a home for them and herself and earn her own living At first she went out as a day servant, working long hours and earned 1/-, later 1/6, a day This scanty remuneration she tried to supplement by other evening work Later she obtained a permanent situation as cleaner of a R C school, where in addition to the floors and desks to keep clean, she had 497 panes of glass to clean inside and out every month This situation she retained for seven years, but lost it when her psychic photographic powers came to the knowledge of the school managers This employment enabled Mrs Deane to support her children and bring them up successfully

Mrs Deane's brother-in-law has a situation as a photographer and Mrs Deane states that he avoids her for fear of being infected by her abnormality She told me that his wife (Mrs Deane's own sister), through religious scruples, considered the psychic photographs as of evil origin

From the same source I learned that as a child she had access to an attic where she used to play with a spirit child When she slept in a certain bedroom, a spirit boy used to torment her Her grandmother put these things down to nightmare

One of Mrs Deane's aunts, when out for a walk, saw on the road two men carrying a coffin which they rested on a wall She went and looked at it and, to her consternation, read her own name upon it, aged thirty one She then turned and looked back, but the men and the coffin had disappeared She died after an operation, on the very date inscribed on the coffin This had been carefully written down by her mother at the time of the vision Her mother kept a note of it in her tea caddy

This same aunt lost her husband while he was a patient in Maidstone Hospital, he was on the road to recovery and his wife was making preparations for having him home, when she saw his ghost one night in the passage She was sleeping in the same bedroom as her mother, and an unknown cause opened the door of the room three times after it had been securely shut He had died that day The mysterious opening of the door led the aunt to enter the passage Mrs Deane repeated these various details on several occasions in conversation with me during the years I have known her

• She had not taken photographs as a child, but started when already a mother She bought an old camera for ninepence to photograph her children That was all her experience in that way before she started psychic photography

As regards Mrs Deane's power as a photographic medium, she gave me the following account of its origin There was a spiritualistic church in her neighbourhood (Hackney) which she used to pass She became curious about it, and made the acquaintance of a lady who attended the services there Mrs Deane accompanied her on one occasion, and was very much interested and surprised at a message being given her through a clairvoyant concerning one of the pupils at the church school she looked after, whom she believed to be still alive, but who had, unknown to her, died a few days previously Thus, of course, greatly increased her interest in the subject

Among Mrs Deane's acquaintances in Islington was a Mrs Hogg. This lady had a weekly spiritualistic meeting in her house which Mr Streeter, a medium, conducted. Mrs Deane attended one of these circles and was told by Mr Streeter that she would develop into a psychic photographer. At that time she knew nothing about psychic photography and did not understand what it meant. It was arranged that she should try, with Mr Streeter's help, to develop this strange power, and accordingly she sat for several months. She did not note the period, but says it must have been nearly six months, before her first psychic photograph appeared in July 1920. So long was the period of incubation that Mrs Deane was losing heart, and had made up her mind to spend no more of her small means on photographic plates, and to give up the attempt, when her first result came.

I made a point of interviewing Mr and Mrs Streeter, and they confirmed these particulars given by Mrs Deane.

I should add that Mrs Deane has told me, that previous to her attending the Hogg circle, when photographing a friend, the result was of a freakish character, the head appearing on the shoulders of the sitter not being the head of the sitter herself. This she mentioned to a Mr Boddington, a prominent spiritualist.

It seems to me that, although Mrs Deane has no recollection of Mr Boddington having told Mr Streeter of Mrs Deane's curious photograph, there is the likelihood that in this incident we may see the origin of Mr Streeter's prediction of Mrs Deane's psychic photographic powers.

When her gift first developed she was in the habit of taking photographs of her neighbouring friends, who are not affluent, and charging them practically what it cost her, making no profit. She had no idea of turning this power into a source of income until it was put into her head by a lady connected with psychic work, who well knew the value of such a very rare power. Her reputation soon spread among those interested in psychic phenomena, and she has taken some thousands of photographs since that date. Mrs Deane has not very much time to give to her photography, as she has much other occupation, there are her domestic duties, providing meals for her children and doing all the housework. In addition, she is very fond of animals, especially dogs, of which she has a number, and endeavours to make money by breeding them. At one time, in addition to dogs, she had parrots, rabbits, ducks and chickens.

The following particulars as given by the medium may be of interest.

On one occasion she went to Woolwich by appointment with the Spiritualistic Association, and took thirty nine photographs, and on thirteen of those were Extras. I saw a letter from the Secretary to her, in which was the remark that several of the Extras were recognised.

I was shown some prints of a Mr Young which bore the name Young at the foot in addition to freak markings. It appears that this gentleman is a photographer, and had secretly photographed his name upon the plates, which, of course, came out on development as a proof of non substitution of plates.

She also gave me a photograph of a Parish Stocks which she had taken when on holiday. There was a small Extra in the picture which, of course, she did not expect or wish for.

Mrs Deane remarked that it would appear that the Extras I am getting, i.e., "freaks," emanate from myself and not from her.

On a photograph taken of Lady L. at the Stead Bureau, when she was tired after taking many others, appeared Lady L.'s son and daughter as Extras.

Mrs Deane told me she recognised an Extra of Major Spencer without being prompted.

One day she informed me that something had seized her in bed the night before by the shoulders and said "Come along." She withdrew from the body which she then saw lying on her bed and was carried rapidly through the air. She was seized with great fear. She was informed she could not be taken further on account of her fear, and was rapidly taken back to her sleeping body.

Mrs Deane told me she knew nothing of the conditions which brought success, except to this extent, that she succeeded best with bright-tempered people and that she had excellent results with the members of the Central Spiritualist Association as they were all so friendly and happy.

Mrs Deane gave me a few plates which had not been exposed in a camera, but laid on the table in the dark at various seances. All these had strange markings on them (skotographs). On one of them was bold writing, two or more others had Arabic numbers.

October 9th, 1923. The medium said she did not expect much just now as the operators were concentrating power for November 11th (Armistice Day).

Mrs Deane gave me a copy of the first psychic photograph taken by her with Mr Streeter's circle. She again told me she had taken many photographs with the Streeters without success, and had only four plates left. She proposed to discontinue on account of the expense, as her patience was exhausted, and she was about to give up trying when she got this Extra, which is like a materialisation. She added that at the beginning she was in the habit of obtaining these large Extras, and she thinks that the institution of

tests spoiled the effects Up to that time she had never been suspected in any way, everyone having confidence in her integrity. She thinks these tests upset and annoyed the "guides"

Mrs Deane showed me some prints of a gentleman with two ladies, which prints showed rather freakish effects She said she usually got such freaks with that particular sitter

Mrs Deane said she had been told by her controls (she says answers come inside her head to questions she puts) that the reason that I did not have her ordinary Extras on my plates is that the operators want to give me something for myself, or from myself, which would satisfy me more, but delay is caused by my anxiety acting as a deterrent

She mentioned a letter Miss Stead had received from a sceptical professional photographer from Australia (see Miss Stead's book, *Faces of the Living Dead*) bearing wonderful testimony to Mrs Deane's powers, as proved by the result of a sitting he had with her

She stated that on one occasion being very anxious to obtain an Extra for a man who had been rather kind, she had exposed twenty plates upon him and got nothing It seemed that her great anxiety to please him had a deterrent effect

Mrs Deane remarked as to timing the exposures that the operators regulated that themselves by influencing her She said she often felt sleepy when taking photographs, and, concerning development of the plates, she said that all was uncertain with her as to whether they should be left in a long or a short time, sometimes by prolonging development Extras on the plates diminished or disappeared

Mrs Deane said it is often remarked that she looks strange when taking photographs

Mrs Deane told me that the cross produced upon a small glass negative she showed me was obtained at a private dark séance with a camera without exposure

I asked Mrs Deane about a photograph of hers (No 64/2) On looking at the print she pointed out a face or two she had not observed before, she said one of the Extras was the son of the lady sitter she pointed out to me in the print That lady's other son was also one of the sitters and the medium remarked upon the likeness of the two brothers, that is of the Extra and the boy-sitter, which is a fact The sitters were French, and the photograph was taken at a hotel

A Parsee gentleman was very satisfied with his sittings He had some four Extras of the same female face, each one better than the last, they were recognised by him He also had an Extra of his father He told Mrs Deane he had had a sitting with 'T S,' a well known medium, and a communication came through from his deceased wife, she wrote her name down and told him she was trying to get her face on the photographs he was having taken of him by Mrs Deane, and that he had had success

While chatting with Mrs Deane, I took the opportunity of questioning her as to her views She said she was convinced, and always had been from childhood, of a future life, and of the existence of spirits communicating with us She expressed her high opinion of the Catholic Religion As to the Divinity of Christ, she considered that Christ had psychic powers, but was, nevertheless, as represented in the Gospels

Mrs Deane said she understood roll films, but not pack films, but roll films were a great trouble to develop, being very springy, coiling round one's fingers and getting easily scratched and damaged, that is the sole reason she did not use them

November 24th, 1924 The sensitive would not admit that the *Daily Sketch* faces of footballers, etc., were the same as those in her Armistice Day psychic photograph As regards Siki, all negroes were much alike to an outsider She suggested that newspaper interviewers seemed to know nothing of the subject they were commissioned to write about (259) Mrs Deane exhibited some clairvoyance to-day She stated she saw a large square envelope upon me and, as she mentioned this, the envelope disappeared She said this happened twice Now, it is a fact that three days since I sent out a large envelope with important matters therein, and the contents have been very much in my mind

Mrs. Deane mentioned a successful sitting she had for photographs with a very nice clergyman, and got his young child as an Extra, exactly like a photograph of him, also a son aged nineteen as an Extra At the time she told the clergyman she saw a youth standing beside him, who made use of the strange expression, "Dear Old Pal" The clergyman stated that was how his son was in the habit of addressing him

\* Mrs Deane obtained an Extra of her father She was most anxious to get one of her mother, and had photographed a portrait of her mother, so as to induce good conditions, but without result

(260) She related that a lady came five times as a sitter, but she never appeared on her plates at all, nor any Extra, nor the background She said she once photographed a gentleman and his two sons The two sons only appeared on the plate The same non-appearance happened with Major Spencer, he was sometimes transparent, also when photographed by his son

(260a) Mrs Deane told me for the second or third time an incident of a lady sitter having her face marked, as if smacked It appears that Mrs Deane took a violent dislike to the manner of a lady sitter for a photograph and thought to herself, "I would like to smack your face" Mrs Deane thought no more about it then. The lady, while putting on her hat

before the mirror, exclaimed, "Look at the red marks on my face, as if someone had slapped it" The sitter herself made use of the expression "slapped my face" Mrs Deane states that the lady's face certainly gave one that impression by the red marks across it, like four finger marks

Mrs. Deane gave me a photographic print of nuns she took at the R C School, on which plate the head of Pope Pius X appeared without any "surround" Mrs Deane told me she was asked to take the photograph of these nuns for their keeping They knew nothing of her psychic powers and, of course, Mrs Deane could not show them the plate, so had to take another photograph

Mrs Deane said that her daughter Vi was trying to develop her photographic gifts, and was taking photographs of Mrs Robson regularly Vi had already had some good results, but very rarely yet was encouraged thereby to continue She added that Vi told her that if her gift developed out she would not submit to any tests, as she was not going to make herself a pawn in the hands of a lot of unbelievers

Mrs Deane stated that a Mrs X sometimes when being photographed by her, willed the face (face unknown to Mrs X) of a deceased relative of some friend desirous of getting her relative to appear, and that the desired face has at times appeared as an Extra

The sensitive mentioned how frequently she obtained Extras with strangers, and even with people whose manner annoyed her, whereas she often fails to get them with those whom she most desires to please, for instance Sir A Conan Doyle and myself She also remarked about more coming at the first sitting, and the results falling off afterwards, with the same sitter She said that an Indian gentleman sitting with her at the Stead Bureau had recently got a strange Indian face as an Extra He did not recognise it He came again and got the same face

Mrs Deane told me that she can always sense whether there is power about or not, and she can put out psychic force or withhold it When she has a sitter who she feels is also giving forth power she herself ceases to concentrate

Mrs Deane narrated to me she had been motored down from town by a Mrs W, a wealthy lady, to her magnificent place near Woking, and taken photographs on her (Mrs W's) own plates, and developed them at Ball's Pond Road but got no Extras much to Mrs Deane's chagrin

I told Mrs Deane that I thought some of the psychic photographs were produced by the operators placing a picture cut out from newspapers in the centre of a pad of cotton wool and photographing it She replied that she did not know what they did She again told me she took no interest in such experiments as mine She considered that men of science were as big stupid as others, seeing how they regard her phenomena she should know more about the matter than they did, yet they think they know so much better

(261) December 31st, 1925 The medium told me about a photograph she had obtained at the November meeting at the Albert Hall containing a number of faces and that she went shortly afterwards to a Woolwich meeting or service, and obtained a photograph covered with cloudy matter and faces, an exact copy of that obtained at the Albert Hall, but not the whole of it These were published in *The Two Worlds*, December 10th, 1926 Mrs Deane stated that when she saw the prints she was sorely tempted to break the second plate, but resolved to face the matter out, for, she said, nothing worse could be said of her than had already been said

(262) She has frequently told me, and repeated it to-day, that Mr P a clairvoyant, although in the field of view, does not come out on her plates, with one exception, namely, on an Armistice Day Of the two plates I saw, on which he did not appear, although he was stated to be in the field of view, one of them has a great splash in the place of this gentleman, and as to the other, he was simply not there In one of the Extras I saw on a plate to-day, a man's face appeared as Extra and wore spectacles Mrs Deane said she thought that many Extras were simply pictures conjured up by spirits Among other things she spoke about, was the difficulty that even spirits have to get their photographs upon plates As an instance she recounted to me how Miss Stead did not obtain her father when instructed by him to go to Crewe for the purpose She added that Miss Stead remained a day or two longer at Crewe and ultimately did obtain the face Asked later by Miss Stead why his face did not appear at the first sitting, Mr Stead said he was so excited that he could not manage it I asked Mrs Deane about a photograph taken by her of Mrs Robson She said it was taken without any view to an Extra at all, but as a memento of the family, as one of the boys was going abroad, nevertheless the blemish of an Extra appeared on the photograph, which Extra was recognised by Mrs Robson as her deceased uncle

December, 1927 The medium told me that when she took the photograph at the Albert Hall Armistice Service during the two minutes silence, she saw, clairvoyantly, a number of lights over the heads of the congregation She said they were far brighter than the lights in the Hall, and so strong they made her eyes water and tears ran down her

cheeks She stated that a Russian who was present told her he was affected in the same way by the strong psychic lights

I remarked to Mrs Deane in conversation, that the unseen powers seemed to be not altogether of a reverent and benevolent character "Yes," she said, "I agree with you, and they do not seem to mind what harm they do to me, the other day I got an Extra upon one of my plates which shows a sheet opened out with photographs pinned on it just like ordinary photographs"

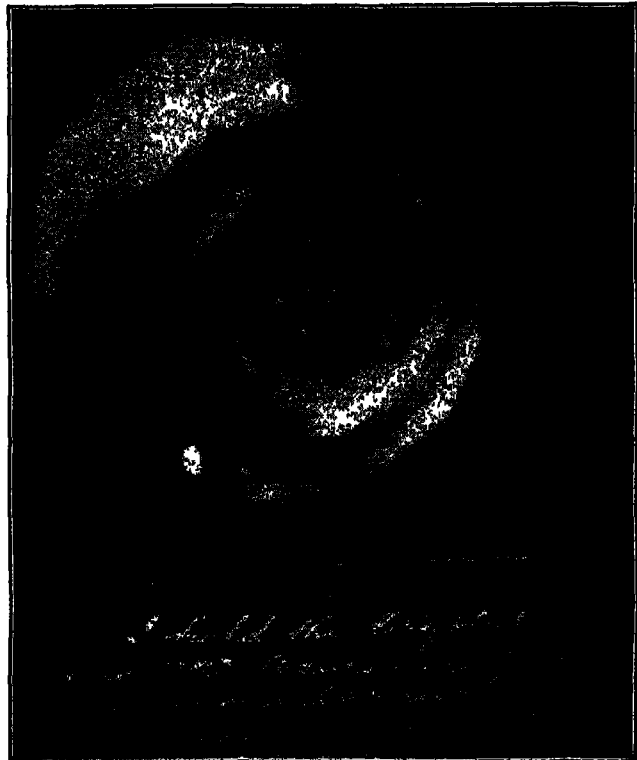
Mrs Deane remarked to me that there was very little money in this photographic business for her Often she will make fruitless five-mile journeys to the Bureau at Westminster She will at times give second sittings where the results have been nil, in order to try and satisfy the sitters She pointed out that there are many holidays when she earns nothing

(263) She told me of a photograph she had taken recently at a lecture, Miss Stead being on the platform Miss Stead's body did not appear on the plate, whereas the cloak on the back of the chair, the chair itself and Miss Stead's feet, the other sitters and the platform were all normally in the photograph

As regards Mrs Deane's remarks, while they are in nowise evidential, I have no cause to think they are not truthful statements, and one or other of them may one day be found to be corroborated by other experimenters, and so help forward knowledge of the subject

May 14th, 1929 As an example of Mrs Deane's unreasonableness and utter failure to appreciate the incredibility of psychic photographs, and her complete lack of understanding of the requirements of exact science, I would give the remark she made to me to-day I said that Miss Stead's present method of having the plates marked, wrapped and sealed in pairs by an outside firm of plate-makers was very proper She considered that it was very unnecessary after all the excellent results already obtained during so many years; and this remark was made to me, who had recently pointed out to her the cut-paper appearance of many of the Extra faces, the screen marks, etc, etc, as if it were not necessary to accumulate proof upon proof to set off against those photographs which have every evidence of production by normal means, and thereby to show that normal means may have been employed by some other entity than Mrs Deane's conscious self

Fig 411A  
For particulars of this  
illustration see p. 319  
(337c)



## APPENDIX.

## APPENDIX.

In this Appendix I place some articles referring to experiments made and results obtained by others than myself which, I think, may interest readers and which it seems well to preserve or render more accessible. Where accounts have been furnished by others I leave their wording as received by me.

I use the Appendix also to make one or two additions to my own work, which I had omitted or had not room for in the body of the book, or which were not ready at the time the body of the book was paged, and for a few other matters and scraps of notes which appear to be pertinent to the subject dealt with.

The time at my disposal has not allowed me to do much of this work in the thorough way in which it would have pleased me to do it. I cannot too strongly recommend Mr Coates' book as a mine of information on psychic photography, of another work of his Sir William Crookes, O M, F R S, wrote — "It is written in a fair spirit which invites unbiassed criticism." The same can be said of his book *Photographing the Invisible*. In it he gives the main facts known of the subject and points out the various peculiarities of the Extras which lead those unfamiliar with the matter to dismiss it as fraud, such as cut-outs, double exposure, etc., he also discusses in a sober manner the various hypotheses put forward.

Mrs Madge Donohoe, apparently a skotographic medium, has permitted me to give some illustrations of her skotographs.

I am indebted to Miss Toulmin, of Sheffield, for illustrations with particulars thereof, also to Dr Kallenberg for his contribution.

My thanks are given to Mr H R Muskett, of Norwich, for illustration *Fig 424* and to the late Dr Glen Hamilton for permission to use the illustration *Fig 422*.

*Fig 438* is from the Bourns collection of psychic photographs presented by the late Mr S W Woolley, to the British College of Psychic Science, and is included by kind permission of the College.

**Lacey-Rita Skotographs.** Mr H Blackwell gave me a number of these obtained over thirty years ago on quarter-plates by Mr Lacey assisted by Mr Rita. Many of these skotographs have a character of their own. I think, therefore, that a few of them should be included in this Appendix with all the particulars concerning them I have been able to find.

Among those of high standing and ability who have carried out systematic experiments in psychic phenomena, the names of Dr Hare, Baron Guldenstubbé, Sir William Crookes and Prof Zollner stand out prominently. The writings of Sir William Crookes (*Researches into Spiritualism* by Sir William Crookes, F R S, 3/6, "The Two Worlds," Manchester) and Prof Zollner (*Transcendental Physics* by Johann Carl Friedrich Zollner, translated by Charles Carleton Massey, London, 1882) are well known and accessible. Not so well known are the works of Dr Hare and Baron Guldenstubbé. The first published in 1855 a book entitled *Experimental Investigation of Spirit Manifestations*, the second, in 1857, *Pneumatologie or The Reality of Spirits*.

As the books containing the systematic experiments of the two latter are not easily obtainable, it occurred to me that a good purpose would be served by giving some extracts from the works of these two serious experimentalists.

Baron Guldenstubbé's social position was such that one may conclude he would not put his own name and the names of his friends to any report for the validity of which he could not vouch. The results he gives lend support to mine reported in chapter VII.

Robert Hare, M D, was Professor of Chemistry at the University of Pennsylvania, and author of many chemical and physical treatises, inventor of the scientific instrument described in text-books of physics as "Hare's Spiral", the Oxy-hydrogen Blowpipe, etc.

Dr Hare approached the subject of so-called spirit manifestations as a sceptic. Later, to prove for himself whether the phenomena he witnessed were really such as could not, under the conditions he imposed, be produced by trickery (conscious or unconscious) or be facilitated by clairvoyant power on the part of the medium, Dr Hare invented some simple pieces of apparatus which he described and illustrated in his work. As he invented and used apparatus which appear to be fraudproof and from which he obtained most conclusive results, I conceive it worth while to reproduce here illustrations of these apparatus and short descriptions of his methods, in the hope that others will repeat his experiments. In these days of inexpensive electrical devices such as the electric printing or tape machine, the results could easily be made self-recording.



(264) *An H & F experiment omitted from Chapter VII.*

November 24th, 1924 —The following experiment was omitted from this day's account on page 130 by inadvertence. As it is rather interesting and evidential I am inserting it here.

*First experiment.*—I took a saucer with some oil colours, quite caked and hard, and placed a piece of white cardboard 12-in x 12-in. over it. Mrs. Deane's right hand was put on top of the card and her left hand under the saucer, I placed my right hand over her right hand and my left hand over her left hand. We sat for half an hour. *I did not let go her hands for a moment.* She said she could not concentrate, all the time she was thinking of the *Daily Sketch's* alleged exposure\*. She could not sleep. I got her to sing a hymn as a distraction. On removing the cardboard there was on the lower side of the cardboard, that is to say, the portion covered by the saucer, a small broad "S" about  $\frac{5}{8}$ -in. high, not made by the oil colour but by some foreign material. I found in the saucer a chip of about  $\frac{5}{16}$  in square of wood of a soft fibrous nature, black in colour. I rubbed it on my hands and it made a blackish mark.

(265) *Comment*—As my hands were on Mrs. Deane's during the whole of this experiment and the saucer was pressed against the cardboard the whole time there is no possibility of this mark being put on without my knowledge in the position in which I found it; the piece of fibrous woody material was not in the saucer at the commencement of the experiment. Unfortunately I lost this apport (?).

\* See Miss Stead's *Faces of the Living Dead*, Chapter 8.

(266) *A further H & F experiment.*

January 9th, 1933 —I called at Mrs. Deane's this evening without any warning that I might make an experiment. It is my habit to call upon her now and again to hear about the Extras she is getting, I had not made any experiment with her for many months.

As a surprise I gave Mrs. Deane sixteen sheets of 8-in x 5-in cartridge paper to hold between her hands. I had brought a red-light electric torch with me. Between the sheets numbers 5 and 6 I placed a sensitized quarter-plate, and in the red light Mrs. Deane held the packet quite flat between her hands for twenty minutes. The sixteen sheets were fastened together in the left-hand top corner. I sat quite close to her. Then I removed the quarter-plate to develop it, in one corner of it was a definite oval, reminding one of a face, it looked like varnish and was quite strong, about 1½-in x 1-in. It was impossible for Mrs. Deane to have got at this plate as it was pressed between the paper, and the red light was sufficiently strong for me to have seen her playing any tricks. This was a surface mark on the plate.

I tried the same experiment with another plate (nothing appeared).

On developing the two plates, the mark on plate No. 1 gradually disappeared in the Rodinal solution, the hypo removed it completely.

There are some light stains on the face of sheet No. 5 which was against the sensitized gelatine of the plate, but not where it would touch the plate. There are no similar marks on any of the other sheets. In a few days the mark went darker as such "Deane" marks have mostly done (Fig 412).

Mrs. Deane was very tired (having been up all night with one of her dogs) and fell into a trance. First of all a male voice came through, the voice said it was W. T. Stead speaking and sent a message to Miss E. Stead.

(266a) *Comment*—For many marks appearing on inside pages of packets of paper see Synopsis "U," also *Encyclo. of Psychic Science* "Direct Writing" and in Index to Holmes' book the same. Further good evidence is given in Mr. Hamlin Garland's work *Forty Years of Psychic Research*. He says that under perfect test conditions he obtained writing on an inside page of a pad of blank paper, also that a pencil was placed at random in a book, and a sentence from the right hand page, where it lay, was written on the margin of the left hand page, while the book was closed. See also p. 8 herein.



Fig. 412.

(267) *Mrs. Deane's S's appear again in 1932.*

In December, 1931, Mrs Deane called at my office. I gave my clerk Miss Tight, three single metal slides or holders and three fresh quarter-plates with instructions to proceed with Mrs Deane to my dark-room (lit with a red lamp) and hand the slides and plates to Mrs Deane who was to insert one plate into each slide, and watch her very closely. Miss Tight reported to me. "When Mrs Deane put the plates into the slides I watched very closely as I was instructed to do by you. She had no opportunity of doing anything to the plates. In addition when she inserted each shutter into the slide she held each slide close up to the lamp to find the entrance for the shutter and I can testify that there was nothing on any one of the plates immediately before the shutters were pressed home."

These plates were destined for experiments with Mrs Donohoe, a private medium for skotographs. I forwarded the three loaded slides to Mrs Donohoe who held them in her usual manner and then posted me the slides, for development of the plates, without having opened them.

On proceeding to develop the plates I found on the surface of one of them a pair of brown S's about 1-in high (Fig. 413) reminiscent of the many S's which appeared during my H and I experiments with Mrs Deane eight years or so previously. The developer did not affect these S's and nothing in the way of a skotograph or Extra appeared,

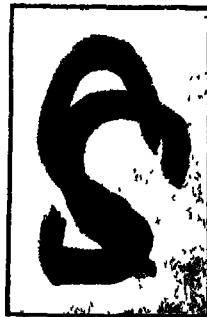


Fig. 413.

(268) *Madame Noels' experiments.*

I have recently (1934) learnt that experiments somewhat similar to those of my H and F experiments were reported in the *Paris Psychic Magazine* of March and April, 1922, in connection with two sittings of the Transcendental Photography Section of the Metapsychical Society of Brussels, of which Section Monsieur J Dardenne was Director.

It was stated that a Madame Noels, a member of the Photographic Section, obtained in the course of three months about forty prints showing distinct images. Since that period Madame Noels' faculty gradually disappeared.

This lady was stated to be an excellent medium, but the kind of mediumship was not specified. She usually announced, before the experiment, what image would be obtained. She gave this information while in a state of trance, whereas the experiment took place while she was in a waking state. [As with Mrs Deane.]

The impressions were obtained directly on photographic citrate paper, without any manipulation or bath, by the simple imposition of three fingers, during about three minutes.

As a rule the initiative as regards the nature of the image to be obtained seems to have been left to the subconsciousness of Madame Noels, but on one occasion a star with five branches or rays was produced on the request of a gentleman present who showed her a badge.

These paper "negatives" were not developed, toned or fixed in any way.

A female head is stated to have been obtained in this manner in which the hair was yellowish and the face pink, see my experiment (43a), page 119.

These citrate papers were exposed, after the experiment, to daylight. They naturally became dark violet as usual, but the image remained intact, which seems to prove that on this part of the print the citrate had completely disappeared or had become insensitive to light. Certain prints were then fixed in hyposulphite of soda, the paper as a whole turned brown, but the image remained intact. After a year's interval these images showed hardly any trace of change.

(269) *Details of the taking of the photograph in November, 1920, on which appeared a Child's Head; see page 15, fig. 9.*

*Written out the same day.*

The plates were Special Rapid Wellington.

The packet was bought by the author. It was tied up with a piece of linen thread, one half of the length of which was dyed yellow and the other half was dyed red.

This thread was put around the packet twice crosswise and only a single knot was made and that in the centre of the flat upper surface of the box where the threads crossed.

Over this was placed a disc of wafer paper very full of air bubbles. The disc was touched with a gum brush all over one side. It was then dipped in water and became quite flabby. In that state it was put over the knot and threads. It was pressed down by the hand and when nearly dry was impressed with a large rubber stamp F. W. Warrick, the type of which sank into the doughy material.

The rubber stamp was then pressed on the four corners of the upper surface of the box where the covering paper falls over in a mitre

When the wafer paper was dry the box was turned over and the lower surface was treated in the same way, that is to say, a wafer paper disc was put over the crossed threads and the rubber stamp was used as described above

Mrs Deane called at three o'clock at the private house of my friend, a medical man. She brought her own camera in an attaché case and came into the sitting-room with it. She produced the packet and gave it up to me. I recognised that it was exactly as I gave it to her. On account of the pasting up of the ends, the packet was quite difficult to open.

I found the original box of plates with the two wafer seals and all the rubber stamping exactly as given to the medium with the thread of two colours exactly as put on by me. No one could have opened this parcel without my being aware of it. The wafer paper is such as is used under macaroons and cannot be steamed without going pappy, or removed dry without breaking.

I cut the edges of the parcel and it was given into the charge of Mr H M Bird, the son of the householder. This young man is a very clever and alert hospital student, half way through his studies for the M.B., London. He is a very capable photographer. He knew the importance attached to the experiment and was on the *qui vive* for fraud. He and Mrs Deane went into a bathroom used as a darkroom. He took out the plates and marked each one in a corner with a pin with the Greek letters M.B., his initials. He said it was quite impossible for Mrs Deane to substitute one plate for another, he and she were close together with their hands not many inches apart, besides, each plate was initialed, as stated. On this plate appeared the child's face (Fig 4, page 15), and in the corner of it the initials M.B., as put there by Mr Bird.

### (270) A Deane-Warrick Coloured Photograph (Paget Process), see page 227(220).

Mrs Deane asked me whether I would like her to try a colour photograph upon me as the light was so good, she added, "Just as you like, Mr Warrick." On my answering in the affirmative we adjourned to the dark room and Mrs Deane loaded the slide in darkness for the purpose, at least there were sounds which suggested the loading of a slide.

Myself and an Extra, both in colour, appeared upon the plate (Fig 414).

By examination under a low power microscope not the slightest shake is revealed in the cross lines of the Paget screen where the Extra joins the picture of the sitter.

(270a) Mr W WALKER, President of the Buxton Photographic Society, obtained per Hope, at Crewe, under unimpeachable test conditions (his own camera used, his own plates loaded in his own darkroom at his own home), the first coloured Paget Process psychic photograph, in May 1914.

To produce the requisite chromatic effect upon the developed negative to give transparencies capable of showing natural colours when seen through the viewing screen the light had to pass through (a) the yellow glass screen, (b) the lens, and (c) the taking screen, to reach and affect the sensitive plate (Light, 30th January, 1915).

Illustrations in colour of coloured Extras were published in Light, Dec 23rd, 1922.

Illustration Fig 415 is from a Deane Photograph to show a coarse background over the sitter (dimly seen) but not over the Extra (the white patch on the left)



Fig 414



Fig 415.

*(270b) Some Mrs. Deane Extras.*



Fig. 417



Fig. 418.



Fig 419

*Fig 417* was taken by Mrs Deane at the Caxton Hall on November 11th, 1932

*Figs 418 and 419* were taken by Mrs Deane at the Comedy Theatre during the run of the psychic play *Verdun*, November, 25th, 1932

With reference to the above, Miss Stead wrote me that she saw Mrs Deane load the slides with plates which Mrs Deane took from a new packet given to her by Miss Stead and that she (Miss Stead) retained possession of the slides from the time that they were loaded until they were developed. Miss Stead was present when the photographs were taken and when the plates were developed

**(271) Some observations on the Photographic results obtained by the Author with Mrs. Deane.**

The fact mentioned on page 30 that Mrs Deane exposed on myself 300 plates which I had left with her for some days for "magnetisation" in packets so sealed with wafer paper that any attempt at opening the packet would have entailed discovery, and that none of these plates produced the ordinary Extras but only freakish marks might shake one's belief in the genuineness of her Extras obtained when the sealing was not so secure.

However, as we do not know the conditions which allow of the production of Extras all this negative evidence cannot rule out those results which have been obtained under other conditions when such other conditions excluded all possibility of fraud. If one seeks some other explanation than that this method of sealing defeated the possibility of trickery one might argue that the medium's inexperience of wafer-paper sealing raised doubts in her mind as to the possibility of success with such packets, which doubts infected the operator (her subconsciousness or other). See p 357 (372).

"On several occasions, members of the S S S P have, without Mrs Deane's knowledge, substituted a fresh unopened packet of plates for the unopened packet she had with her, without interfering with the success of the experiment." (*The Case for Spirit Photography*, p 81)

Mrs Deane told me that at a dinner of members of the S S S P at which she was present Major R E E Spencer narrated how he had effected such a substitution with an Extra resulting, notwithstanding

**(272) Sir William Crookes at Crewe.**

In *The Life of Sir William Crookes*, F E Fournier d'Albe wrote — "Sir William also visited the Hope Circle at Crewe, taking his own plates, fitting them into slides in the dark-room in Mr Hope's presence, and signing his name on the plates. He thus obtained an unmistakable likeness of Lady Crookes. The negatives, according to Mr Gardner (his secretary), showed clear signs of double exposure, but Crookes clung to the conviction that this was a real 'spirit' photograph of his dead wife, and treasured it accordingly. Sir William wrote, after the experiment, to his best friend — 'I look upon the picture as a sacred trust, and do not like it to be shown to anyone as a curiosity.'"

In a review of the above book in *Psychic Science*, April, 1924, we read — "The marks of double exposure are very well known to all who have investigated this matter under the most rigid conditions, and remain one of the problems of psychic photography, which is a physical phenomenon."

Sir William Crookes wrote to the editor of the *International Psychic Gazette*, December, 1917, "Well, I shall show you the picture. Everyone who has seen it who knew my wife—not simply our relations and family—recognises it as her portrait. It is not like any other portrait that I have. The expression is similar to that she wore during the weakness of her last illness."

**(273) The Schumann Extra.**

In January, 1923, Miss FLLICIA SCATCHERD invited two photographic experts to test the Crewe Circle. They brought their own plates. They obtained an Extra which was recognised as a likeness of a Mr E Schumann who passed over the previous August. He was a friend of one of the sitters. Many of his old (photographic) firm recognised it as an excellent likeness.

A print was sent to the son of the deceased who was, like his father, engaged in photographic work. He wrote — "It is undoubtedly a photograph of my dear Dad. How his face came into the picture I don't pretend to know. . . I showed the photograph to everyone here who knew my Dad and they all agreed it was his picture."

In *Psychic Science*, alongside the Extra, a portrait of the late Mr E Schumann is shown, the likeness is unmistakable.

It is interesting to note that, according to the account, Mr Schumann spent his last evening, before starting on a voyage, with one of the sitters, he said on parting "Will, I don't believe in your 'spirits,' but if anything happens to me, I will do my best to come back to you if it is at all possible."—*Psychic Science*, April, 1924.

Miss Felicia Scatcherd was a very gifted lady, particularly experienced in psychic photography. It was Miss Scatcherd who accompanied Dr Lindsay Johnson to Crewe when the "White Rose" Extra was obtained and Sir William Crookes when he obtained the Extra of Lady Crookes. Miss Scatcherd invented the word "skotograph" and read a paper on psychic photography at the First International Congress of Psychic Research, held at Copenhagen in 1921. Her paper is published in the Report of the Proceedings of that Congress and is well worth perusal.

### (274) *The Letty Hyde Extra.*

In a work entitled *A General Survey of Psychical Phenomena* by Helen C Lambert, there is a psychic photograph (Plate 1), recognised as Letty Hyde, the sitters being Sir WILLIAM BARRETT, Miss SCATCHERD and Mr STANLEY DE BRATH, the mediums Mr. Hope and Mrs Buxton. The particulars are —

"Plates specially marked and packet taped and double-sealed by Imperial Dry Plate Co. Development by S De Brath, M Inst C E, who certifies that neither medium touched the plate at any time 'Extra' recognised by her father, mother, three brothers and a sister as Letty Hyde, for some years a parlourmaid in the De Brath family who died about three years before. The portrait was cut out and shown without comment, they not being spiritualists. It is as she looked in her last illness. This is the photograph certified as 'indubitable evidence' by Sir William Barrett."

Mr STANLEY DE BRATH kindly wrote in reply to my request — "You can take Mrs Lambert's remarks as reproduced by you in your letter as my own. Sir William Barrett kept Mr Hope in conversation while I developed the plate alone in the dark-room."

### (275) *Major Spencer's experiments.*

The late Major R E E SPENCER was an ardent experimenter in Psychics, his own son being the medium. A full account of various very interesting experiments in psychic photography carried out by him in his own home was printed in *Light*, October 18th 1919, page 122, and in Coates' book *Photographing the Invisible* (Second Edition) also in *Psychic Science*, April 1922.

One of the principal results he obtained was some writing on two pieces of photographic paper which he held in front of a camera one after the other. The first contained a sentence in mirror writing and the second contained the same sentence in normal writing and on one of these papers could be seen an extra margin. Major Spencer considered this extra margin represented the overlapping edge of a transparency which had been used to produce the writing and that the transparency had been used twice, once in one way and secondly reversed. He obtained many such psychographs (*Light* 1923 p 277).

### (276) *Mr. Harry Price's Extra with Mrs. Irving.*

In the November number of the *American S P R*, Vol XIX (1925) there is a long article on Psychic Photography entitled *Some Scientific Aids to Spurious Phenomena* by Mr HARRY PRICE.

The task of the investigator into the alleged phenomena of abnormal photography is difficult. "What makes it still more difficult," he says, "is the fact that only one photographic medium (Mrs Irving) will come forward to be scientifically tested. See however p 3 (1) and p 310 (325) reporting Mrs Deane's willingness to be investigated and p 308 (320) Hope's same willingness."

There is a full account of his experiments with Mrs Irving in *Psychic Science*, April, 1924, pp 45/47, also in *Light*, May 5th, 1933, p 273. Mrs Irving is a non-professional medium, who had psychic powers in many directions and had obtained photographic Extras with other sitters. She does not enter the dark-room and her share in the work consists of standing near the camera and uncapping the lens.

Mr Harry Price had control supplied the camera, plates, developer and carried out all the processes.

At the fifth sitting (December 13th, 1923) the medium clairvoyantly described a hand. She said she saw the deceased wife of a sitter trying to raise his hand as if she wanted him to write. The number of this plate was particularly noted. When developed an "extra normal" marking in the shape of a hand appeared on the plate (Fig 420). The shape of the hand is quite clear and it is not a stain or emulsion marking. Reporting to the British College of Psychic Science Mr Price said — "I can state that the plates never left my possession from the time they were purchased till the time they were developed by me. I loaded the dark slides, using my own camera. Although Miss E [a sitter] was in the dark-room during development she did not handle the slides or plates. All the plates were over-exposed as usual and nothing 'extra-normal' was discovered on the remaining five negatives."



Fig 420

In the article in the *American S P R Journal* mentioned, Mr Price refers to this result as follows — "I, too, am convinced of the possibility of abnormal markings on sensitised plates and with Mrs Irving, the photographic psychic, I have secured two or three interesting examples of extraneous markings on a sensitised emulsion."

On account of the conditions imposed the result well supports the reality of Psychic Extras. Occasionally with Mrs Irving the result of development faded away quickly. This is known to happen at times in psychic photography. I have had experience of that with Mrs Deane, as mentioned in various places in the records of my experiments.

(Continued at foot of page 287)

**(277) Experiments of Dr. Carrington and Mr. F. Bligh Bond.**

Dr HERWARD CARRINGTON gives illustrations in the *Journal of the American S P R.*, May, 1925, of 21 out of a number of plates exposed in his presence at eight sittings with the Crewe Circle and Mrs Deane, which show extra marks of one sort or another

Of course, Dr Carrington saw to it that the conditions were good Dr Carrington mentions that he had five sittings in 1925 with Mr Hope and that they exposed about 30 plates and obtained about 11 Extras The plates should have been exposed five to ten seconds according to the intensity of the light, but these were actually exposed 30 to 40 seconds or longer without showing the slightest trace of over-exposure (This prolonged exposure of the plates to light without any ill-effect has been reported on many occasions with other sitters, especially has this happened with Mrs Deane on Remembrance Day when her plates had been exposed in the open during the whole of the two minutes' silence and yet were not blackened)

As regards the sittings with Mrs Deane, Dr Carrington obtained a shaft of white light from his right shoulder about one inch long and a quarter inch wide, surmounted by a cross-piece reminding one of a cabbage He states that it was obtained upon his own plate, placed in the camera and afterwards removed and developed by himself Mrs Deane certainly could not have applied a chemical normally here as Dr Carrington developed the plate It is curious that at that particular sitting he had desired *mentally* that a shaft of white light should emerge from his right shoulder and appear upon the plate

As stated elsewhere my view of such freak marks is that they are produced by means of a chemical applied (invisibly) and are not due to light, see p 28 (2c)

**(278) Dr Carrington added**

"A friend of mine, Miss M., the following year had a sitting with Mrs Deane She had accompanied a friend to the College and sat on the opposite side of the room—quite out of the range of the camera—while he 'sat' for his picture. She was looking intently at her own hand, and thinking about it during the exposure of the plate (thinking of her new ring, as a matter of fact, which had just been given to her), and when the plate was developed, a hand appeared over the sitter's head, surrounded by an 'ectoplasmic' cloud The resemblance to her own hand is quite striking, and it is certainly a *feminine* hand The sitter was hoping that a face would appear I understand that hands have been obtained only very rarely at the College, in all the hundreds of sittings held there It is rather indicative of 'thought photography,' it seems to me, and analogous to my own shaft-of-light photograph, obtained through the instrumentality of the same medium" (Fig 421)



**Fig 421**

**(278a)** Mr F Bligh Bond had an excellent "open suggestion" result with Mrs Deane, obtaining a mark on a photo-plate at a suggested spot (see *Psychic Science*, Vol 1, p 134)

**(279) Dr. George Lindsay Johnson on Psychic Photography.**

The *Rand Daily Mail* of the 25th August, 1931, printed an account of evidence given by Dr GEORGE LINDSAY JOHNSON in defence of two persons charged at Johannesburg in connection with psychic photography

Asked whether he was a scientist, Dr Johnson said he would not call himself such, but he had interested himself in science all his life Asked whether he held any degrees, he replied that he was a Bachelor of Arts, a Master of Arts, a Bachelor of Medicine, Bachelor of Surgery, and Bachelor of Science He was a Fellow of the Royal Academy of Scientific Research of Berlin and Fellow of the Royal Society of Italy

He was also an expert in photography, a Fellow of the Royal Photographic Society, Gold Medallist of St Louis World Exhibition, and Medallist of the Royal Photographic Society of Great Britain He had been for ten years examiner to the Spectacle Makers Company of London, had received the Freedom of the City of London and written a book on colour photography and one on photographic optics, which had reached its fifth edition.

Dr. Johnson said he had during 15 years gained a great deal of experience of psychic photography, and was a member of the Society for the Study of Supernormal Pictures. It was possible, he said, to obtain a psychic photograph without the aid of a camera, lens or plate. He did not approve of the use of the word "spirit" photograph, because it was not material, no one had ever seen a spirit.

He called it supernormal photography, produced (not necessarily by means of light) by unknown intelligences, and nobody knew what those intelligences were.

The only things necessary to produce a supernormal photograph, he said, was a medium, that was to say, a human being who possessed some rare gift or power, and the unknown discarnate intelligences.

With those two essentials, Dr. Johnson said, supernormal photographs could be obtained, with or without a camera, with sensitised plates or films.

Dr. Johnson said he had had personal experience of supernormal photographs with various mediums. He had very rarely obtained recognisable photographs of friends or relations, but it was like fishing. "You never know what you are going to catch." He had, however, on a few occasions, obtained unmistakable likenesses of friends, the names of whom he mentioned.

"These spirits [operators] are very funny fellows," he added. "They will take copies of illustrations from a book and transfer them to plates without the box of plates having been opened. We do not know how or why they do it, but they do it, and I have known more than one example of it. There is no end to the tricks they do."

### (280) *From Mr. Arthur Hunter of Ballycastle.*

Report of a sitting Mr. Hunter, accompanied by the Goligher Circle, had at Belfast with Mr. Hope and Mrs. Buxton on the 18th September, 1922.

Mr. ARTHUR HUNTER is an experienced, careful researcher and it is clear that he took every precaution to avoid being tricked. He writes - "Mr. Hope and I went into the dark-room and I chose the two bottom plates from the packet I was carrying in my pocket and which I had myself purchased promiscuously in Belfast that morning, I signed them before and after placing them in the dark slide to prevent any substitution in the subsequent proceedings without my knowledge. The dark slide containing the signed plates I carried to the séance room, which was in bright sunlight, and Hope bringing a piece of newspaper in which to roll it, I handed it to him and watched him parcel it up, then I took it and having tied it with string placed it in my pocket. From this time until as stated during the Goligher sitting the parcel never left my possession."

Later in the day I joined Hope at the Goligher house where we held a sitting in a room lighted by an electric lamp. The sitters were the Goligher family and others, making thirteen in all. We sat holding each other's hands and hymns were sung and prayers said. Just before this took place I considered that there was too much light—electric lamp and large coal fire burning brightly, street lamp outside. In opposition to the wishes of Morrison, Hope and others, I had the electric lamp turned off. It was then found that the firelight lit up the room so that we could see each other quite easily. Mrs. Buxton, Mrs. Morrison and myself were sitting next the fire about four feet away. During the religious part Hope was 'controlled', his guide giving instructions as to the course to follow for best results. These were principally given to me as the party holding, rather carrying the plates, namely, to place the parcel in Mrs. Morrison's left hand who was then to place it against Mrs. Buxton's forehead. Hope having recovered from control I took the plates from my pocket and placed them in Mrs. B's hands—one hand on top and the other under the parcel. Now, I placed the parcel as stated but I also brought it a little to one side so that I could always see the end of it. The others placed their hands similarly over Mrs. B's and each other's. After a few seconds I took the parcel, placed it in Mrs. Morrison's left hand who placed it against Mrs. B's forehead who placed her hands over Mrs. M's and in about five seconds' time Mrs. B received something like an electric shock, after which I took the parcel. The electric light was now turned on and I examined the parcel and found it as originally tied up, checked the outer covering which was correct, examined the camera and loaded it with the slide. Mrs. Buxton lit a piece of magnesium ribbon and the exposures were made. Then I took the slide out of the camera, went to the dark-room and developed the plates in the presence of Messrs. Hope and Morrison. On No. 6 plate appeared a message in Dr. Crawford's handwriting, on No. 7 a portrait of the late Mrs. Goligher. I enclose copy of Dr. Crawford's psychograph. Behind the psychograph eleven persons are grouped. Mrs. Buxton and Mr. Hope gave every facility to carry out the tests."

*Continuation from page 285 of (276)*

Mr. Harry Price wrote me concerning the 'Supernormal' hand. "I was very much impressed at the time. I cannot account for the marking by normal means, unless the hand was put on during the manufacture of the plate or between the time of manufacture and my purchasing the packet. I am quite convinced that it was a sheer impossibility to have added the hand during the period of the séance. I do not think it comes within the domain of spirit photography, as I see no connection with 'Spirits'."



(281) Dr. T. Glen Hamilton's experiments in Winnipeg, Manitoba, Canada.

Dr GLEN HAMILTON carried out a number of experiments with trustworthy mediums of whom three or more attended the sittings (See *Psychic Science*, 1929, October, 1930, January and July, 1931, January, 1932, January, 1933, January, 1934, January.)

Dr Hamilton and his friends had not less than six and sometimes as many as twelve cameras in operation at the same time and they obtained many photographs of ectoplasm. What interests us most here is that the ectoplasm frequently contained, embedded in it, portraits of well-known deceased persons such as Conan Doyle and the Rev C H Spurgeon. There are also curious outlines of faces in the ectoplasm.

Dr Hamilton says that of 26 faces obtained, 14 have been recognised as those of departed persons. As to whether these faces are flat pictures or are three-dimensional does not seem to be quite settled. I am printing below two of the doctor's remarks upon this point —

"In the elevation of their tiny features with appropriate shadows and in the incidence of light to be observed in the eyes as recorded by the various photographs taken from various angles, one obtains excellent confirmation of their three-dimensional formation. These teleplasmic miniatures, being of supernormal origin (and of this fact I am as certain as I am of my own existence) we are bound to admit that we are here confronted with a fact of stupendous importance.

"The three-dimensional aspect of the two larger faces appears to come very close to being normal, if, indeed, in the upper face, it is not fully so. In no other faces photographed (and I refer now to those obtained by Schrenck-Notzing and Geley) has the three-dimensional aspect been better manifested."

Dr Glen Hamilton has kindly allowed me to include here one of his photographs (Fig 422). For the use of the book I am indebted to the British College of Psychic Science.

The Glen Hamilton photograph similar to the above, but containing a picture of Conan Doyle, is illustrated in *Psychic Science*, Oct 1932. It should be seen, for it contains outlines of sketches of faces in the surrounding ectoplasm.

For many other most interesting photographs see the issues of *Psychic Science* enumerated above. These Glen Hamilton articles should not be missed, they are records of most valuable experiments.



Fig. 422.

(282) *Dr. K. O. Kallenberg of Stockholm and the Crewe Circle.*

There is so much excellent evidence for the genuineness of the supernormal productions by Mr Hope and Mrs Buxton that perhaps it is going to excess to add another, but the evidence of a man in the position of Dr Karl O Kallenberg is exceptional. Firstly, on account of his qualifications, proving him to be a man of more than ordinary ability, having qualified for M.D. and worked under Prof. Charcot in Paris and Prof. Bernheim in Nancy, and for thirty years as a nerve specialist, and secondly, on account of his thirty years (at that time) experience in psychic research.

In the January, 1923 issue of the *Quarterly Transactions of the British College of Psychic Science* he says that during the winter of 1919 and 1920 when in England he visited Sir William Barrett, and on his recommendation called upon Dr Crawford at Belfast and was able to confirm the genuineness of the phenomena witnessed in the Goligher Circle.

Dr Kallenberg goes on to write —

"Dr Crawford spoke to me about psychic photographs. I could not realise that such things were possible. I went to Crewe to find out. I felt sure the whole thing was trickery and expected to find it so. I remained there a week, and during the whole of that time I found no sign of fraud or trickery by Mr Hope or Mrs Buxton, and under the conditions I imposed at Crewe there was no possibility of fraud. I am therefore convinced that these photographic phenomena are genuine."

On my enquiry Dr Kallenberg wrote me as follows —

"One day I saw on Mrs Buxton's table a portrait of a lady covered with representations of flowers which were declared to be 'Extras'. I said 'Mrs Buxton, please, try to give me to-morrow upon a photographic plate I will bring with me, such a wonderful 'Extra' as a picture of flowers'. Mrs Buxton promised to try, but said she had no control over results."

"I now give you particulars of exactly what happened. I brought my own plates, they were well wrapped up together in the original unopened box as it came from the factory, with a wrapper untouched. I did not lose sight of the box for a single moment after depositing it on the table at 2 p.m. in full daylight. After Mrs Buxton and Mr Hope had offered a brief prayer, the box was taken up and held between both hands of Mrs Buxton, Mr Hope and myself with our hands on each other's for about a minute. After that I took direct possession of the still wrapped-up box and went alone with it into the dark-room and there developed the plates. In the very poorly equipped dark-room there did not, of course, exist any

kind of technical projection from radio-active or ultra-violet rays, which perhaps some may want to advance, if there had indeed been any chance of using such."

"I developed from the plates the topmost packet of four plates and there appeared sharply delineated upon one of these plates the flowery design shown in Fig 423. The remaining three plates did not show any sign of having been affected."

"As I am an experienced amateur photographer, and had had two previous experiments with Mr Hope and Mrs Buxton when 'thoughtgraphs' had been produced, I am able to declare upon my oath that the possibility of fraud or trickery is quite out of the question."

(283) At another sitting which Dr Kallenberg had with the Crewe Circle (Mr Hope and Mrs Buxton) there were present a young man, Mr. Hole and his companion, a blind boy. Dr Kallenberg conducted the sitting in his own manner, which differed from the proceedings usually adopted by Mr Hope.



Fig 423

Each sitter held between his or her hands a photographic plate, wrapped in black paper, five in all which Dr Kallenberg had brought with him ready wrapped. Seated in the usual room in broad daylight they continued holding their plates for 35 minutes.

Dr Kallenberg writes —

"At the end of that time I collected the plates myself from each sitter, marking the holder's name on each wrapper when so doing. I took them to the developing room, where I wrote the name directly on each glass plate before developing it, without the medium, Mr Hope, having had any contact with any but his own paper-wrapped plate. Neither Mr Hope nor anybody besides myself had anything to do with the developing process. Nothing showed on any of the five plates except on that marked with Mr Hope's name, on which appeared broad bands, forming a couple of loops about  $2\frac{1}{2}$  ins x  $1\frac{1}{2}$  ins."

In the print taken off the plate a face is distinctly seen in one place and two copies of it elsewhere, in the bands, somewhat similar to the many results illustrated in chapter V. There seems to be no opening at all for fraud in the above experiment.

### **(284) Professor James Hyslop.**

Prof JAMES H HYSLOP wrote (*Journal of the American S.P.R.*, Vol IX, 1915) concerning psychic photography — "I think we shall often find both friends and antagonists of spirit photography very often right, and this without admitting the genuineness of the photographs. This means that until we secure a mass of evidence from authoritative scientists the world which has been accustomed to relying on them and has no opportunities for safe experiment of its own will follow the verdict of the sceptic. The fact is that this whole subject should receive a most searching historical examination without regard to either the truth or error of spirit photography. There has hitherto been as much prejudice on the part of opponents as on the part of believers."

Speaking of the Flora Loudon Extra obtained by the Rev Charles Hall Cook (see Coates' book p 124 *et seq* illustrated) he said — "In the absence of further knowledge we can only offer a *non possumus* to any explanation and be content with a suspense of judgment."

### **(285) The J. H. D. Miller Extra of his son.**

In a book entitled *From the Other Side*, J H D MILLER the author gives an account of a sitting with the Crewe Circle in which he obtained an Extra of his deceased son. That Extra, together with a portrait of his son taken in life are reproduced in the book. There is no doubt about the likeness. Mr Miller brought his own plates from Belfast. His visit was a surprise one during the proceedings Mr Hope never handled the plates, they were never out of Mr M's sight except when they were in the camera. In view of the conditions and the likeness of the Extra to the deceased son, of which anyone can form an opinion by consulting Mr Miller's book, this seems to be a particularly strong case.

### **(286) Extras with a Stereoscopic Camera.**

Mr J TRAILL TAYLOR in his experiments with Duguid used a binocular stereoscopic camera (*The Veil Lifted*) pp 27 32 33. He found that whatever was produced on one half of the stereoscopic plates was produced on the other alike good or bad in definition. On carefully examining one he found that while the two sitters were stereoscopic *per se* the extra was absolutely flat. He also found that the Extra was at least a millimetre higher up in one than in the other. He concluded that the Extra had not been formed by the lens at all.

Mr GLENDINNING wrote (*The Veil Lifted* p 148) "I have eight photographs taken with stereoscopic cameras all obtained under test conditions and all having abnormal figures which are perfectly stereoscopic *per se* as well as in relation to the sitters."

**(286a)** Mr CHARLES I experimenting with the Crewe Circle obtained a psychic Extra on a pair of plates exposed in his stereoscopic camera. (*Psychic Science*, April, 1924 [illustrated])

Mr I states as regards the above "I made (as on a former occasion) two exposures in my own stereoscopic camera, that is, on two pairs of plates. On the first pair of plates I got Extras as shown in prints marked A and B. On the second pair of plates no Extra whatever. You will notice that though simultaneously exposed, the two Extras of the same face are in different positions. The plates were put in the dark slides in my dark-room in my own home by me and brought back (after exposure at the College) and developed by me. They never left my possession, and Mr Hope never saw them. All he and Mrs Buxton did was to 'magnetize' them in the slides in his usual way and make the exposure by lifting my black cloth." In the volume of *Psychic Science* mentioned the Extras are illustrated.

The faces are small similar to those which it is suggested are made by means of luminous paint discs, but Mr Hope had no opportunity to apply such discs to these two plates.

At the same sitting Mr Hope exposed two separate plates in his own ordinary camera. An Extra, showing the identical face was secured. The face is not recognised.

In *Psychic Science*, April, 1923, is an account by the same gentleman, Mr Charles I., of experiments he made with the Crewe Circle under the same conditions as above. Of the

two plates exposed simultaneously in his own stereoscopic camera when developed one was quite normal, the other bore in addition to the sitter two large clouds. Prints from these plates are illustrated in the article

*(287) A Hope Skotograph well attested.*



Fig 424

them myself and found that while one was a blank, the other showed psychic writing

"It will be noticed that the word 'God' can be read by looking at the picture in the ordinary way, whereas the word 'Bless' is seen normal by the use of a mirror, for the writing is reversed.

Mr. H. R. MUSKETT of Norwich has kindly allowed me to insert the accompanying skotograph and given me particulars of the conditions under which it was obtained

"The psychic writing appeared on one of two plates purchased here when Mr Wm Hope of Crewe gave sittings at Norwich in September, 1931

These plates did not leave our possession, and just as an experiment were held, in the presence of Mr Hope, in the box they were bought in, by Mrs. Skedge to Mrs Muskett's forehead for about three minutes. The plates were not put in a camera and Mr Hope never touched them. I developed

HENRY R. MUSKETT "

*(288) The 'No Thief' Extra.*

Miss TOULMIN of Sheffield, with experience in photography, kindly gave me the following particulars of a curious Extra she obtained at her sister's house when Mr Hope was on a visit there

"I send you the only print of this 'No Thief' Extra of which I told you. I do not possess the plate. I gave it to Mr Hope. Mr Hope neither touched the plate nor saw it until I had developed it. He was taking photographs at my sister's house

"At about nine o'clock Mr Hope said to me 'Have you any plates left? Before I go to bed I will take you and your sister.' I replied 'Yes, I think I have three in the box, but I will not be taken unless you let me take you on one of them.' With much persuasion he consented. So he took myself and sister twice, and I took him and my sister

"Just as we were all going into the dark-room, my sister said, suddenly, 'Oh! I forgot, I have a plate that needs developing.' (It was an extra small plate which my sister had been carrying on herself to influence the result.) So Mr Hope said 'Well, hand it to me.' She replied in a very obstinate manner 'No one will see this parcel or do anything but myself.' He laughed and said 'Then go and get on with it.' Well, as she passed me she whispered 'I don't know what to do, or how to develop it, or anything about it. Do come with me.'

"When I saw the parcel I remarked (of course, jokingly) 'Do you know what will be on your plate? It will be 'thief''

"As a matter of fact I saw it was a very small plate that had come from my house and that I rarely used. She had been staying with me. Well, I developed it for her and no one was more surprised than I at the result. (See Fig 425)

"As it happens, although I had forgotten it at the time, I had given my sister this plate

"When we developed the other three (Mr Hope being present) on the one with him was merely a good likeness, on the second an Extra, what was on the third disappeared leaving the plate blank "



Fig. 425

(289) Another Sheffield Hope Extra.

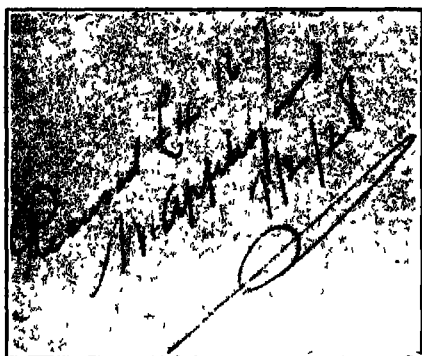


Fig. 426



Fig. 427

The photograph (Fig 427) was obtained by Miss Toulmin, of Sheffield, Mr Hope, of Crewe, being the photographer

Miss Toulmin has kindly given me permission to publish it and has furnished me with the following particulars concerning it —



Fig 428



Fig 429

" Mr Hope was here last week and, after taking others, turned to me at the last moment before leaving and said ' You had better let me take you ' So I sat with a child on either side of me The result you see (Fig 427) ' You will recognise I am able to come with you W Appleyard ' ' It is very rarely that my face is not obliterated when Mr Hope exposes a plate upon me

" The handwriting is that of the late Mr Walter Appleyard, J P and Ex-Lord Mayor of Sheffield, author of " *Au Revoir, not Good Bye* "

" Fig. 426 above illustrates Mr Appleyard's writing in his lifetime, obtained from a receipt book

' If the photograph is turned half round one sees a face (Fig 428) which is recognised as that of his late wife (Fig 429)

" Not one of the sitters appeared on the plate "

" I myself loaded the slide and developed it. Mr Hope was in a hurry to catch his train My camera was used Mr Hope did not touch the plate

" I may mention I did not know Mrs Appleyard, nor had I previously seen Mr. Appleyard's writing "

(290) Professor Elliot Coues.

In the *Californian Illustrated Magazine* of September, 1892 (now extinct) the eminent scientist, author and authority on ornithology, Professor ELLIOT COUES, of the Smithsonian Institute, Washington, D C, devotes seventeen pages to exposing some fraudulent cases of pretended spirit photography, but on page 469 he says —" I do not deny the possibility of spirit photography, to do so would be rash, and very unscientific, but it is a question of fact, and of the evidence in the case That evidence—direct and demonstrable evidence—in my own person I lack Evidence at second-hand, in the testimony of many persons of unimpeachable veracity, is abundant, and easily accessible This I accept as going far to show that genuine spirit photography is practicable, and has in fact been accomplished"—*Light*, January 4th, 1902

*(291) The Pudding Bowl and Bottle Extras.*

Extract from a letter received from  
Mr Stephenson, Liverpool, dated 22nd November,  
1931 --

"Mr Hope and Mrs Buxton told me at Crewe Saturday last that they had a curious experience at a house where they took a number of photographs. Whilst tea and cakes were being handed round one of the guests asked if a certain lady had made the cake herself, some relation replied that this lady did not know how to use a pudding basin or a spoon and could not cook anything, let alone make a cake. Afterwards the photograph of this particular lady was taken and on the print were found a pudding basin and a spoon above her head.

On another occasion Mrs Buxton had a bottle of brandy wine with her, a non alcoholic British production, she asked Hope and another sitter to taste it. They both said it got to their heads and they started laughing. Hope later took the photograph of this lady and when the plate was developed there was a reproduction of the actual bottle upside down over the head of the sitter."



Fig 430



Fig 431

(292) The above is a photograph taken by Mr Hope on the occasion of the wedding of Mrs Buxton's daughter. The object of the taking of the photograph was to provide a souvenir of the wedding. That a psychic Extra should come upon the plate was far from their minds. The Extra between Mr and Mrs. Buxton represents the brother (deceased) of the bride.

(293) Mrs. Buxton, who formed with Mr Hope the Crewe Circle, obtained as an Extra an excellent likeness of her own father shortly after his death. The supernormal photograph is not a copy of any normal photograph but there is no doubt about the likeness.

### (294) Some further Hope Results.

Details of a very careful experiment with the Crewe Circle are disclosed by Mrs MOORE BROWNE in *Psychic Science* July, 1926, as follows —

"Possessing some considerable knowledge of photography, having made it, and especially its more intricate refinements (including several forms of faking) a hobby for many years, and having lived a great deal in an atmosphere of scientific method, I was prepared to watch the processes and gauge the results with a critical eye. I knew many specific suggestions as to possible methods of fraud had been made, and I wished to bear these in my mind, for although from my reading on the subject it appeared that these had been sufficiently refuted, to obtain personal proof at first hand is the legitimate desire of anyone of a scientific turn of mind."

The result was on the No. 2 plate an Extra appeared with what is called an ectoplasmic cloud  $2\frac{1}{2}$  in x 1-in., not of a character which would have been made by the luminous paint gadget. The next day the same sitter obtained an Extra which she recognised as an excellent likeness of her husband.

(295) There is a long interesting account given in *Light*, May 26th, 1933, p. 325, of sittings conducted with Mr William Hope by the Rev ARCHIBALD JACKSON, B.A., concerning an Extra which he mentally desired to be connected with a third party. His wish was granted under very good test conditions. The Rev. Jackson ends up by saying — "Unless the most extravagant hypothesis of telepathy from the living be invoked, as well as coincidence of the most far fetched kind, the presumption is strong that my experiment had the intelligent co-operation of some supernormal agency, and that the medium's part in it was that of a passive instrument. My own conviction is strong that William Hope was a genuine and highly gifted sensitive."

(296) The Extra obtained represents the living person wished for as she was twenty years previously, and as the reverend sitter had never known her.

### (297) Further Testimony for Psychic Photography.

Dr JULIEN OCHOROWICZ, Lecturer in Psychology at the University of Lemberg, a distinguished psychic researcher, achieved conspicuous success in psychic photography, having photographed an ethic hand on a film rolled together and enclosed in a bottle. For this in 1911 the Comité d'Etude de Photographie Transcendendale awarded him a prize of a thousand francs, a similar prize was awarded to him by the Académie des Sciences de Paris (*Encyclopædia of Psychic Science*). For details see H. A. Dallas in *Light* 1912.

(298) Copy of a letter written by Dr ALFRED RUSSELL WALLACE to Emmanuel Vaucher, April, 1908, taken from *La Photographie Transcendendale*, p. 9 — "I have myself a very interesting collection of similar photographs (psychic) and I have affirmed during the last thirty years that the evidence which they carry is at once scientific and conclusive."

(299) Sir WM BARRIE wrote in *Reminiscences of Fifty Years* — "With regard to the so-called 'spirit photographs' I have been extremely sceptical of their genuineness until quite lately. Recently, however, experiments conducted by my friend Mr De Brath, in one of which he kindly allowed me to take part, appear to afford indubitable evidence of supernormal photography. This conclusion confirms the opinion held by some expert and critical experimenters who have discussed their results with me."

### (300) Extras without a Professional Medium.

That private individuals at times find Extras upon photographs they take is, of course, well known to students of the subject, several such are mentioned in Coates' book. David Gow writes in *Light*, March 24th, 1933 — "I know that several amateur photographers in their own homes and with their own friends have secured results which shewed there was a power at work unknown to scientists."

On p. 11 (1a) is a full account of just such an occurrence.

A curious case of this kind, namely, a photograph of a living deerhound and its late companion, a Cairn puppy, is mentioned in the following extract from the *Evening News* of Feb. 4th, 1932, under the heading "Readers' most curious experiences" —

"My sister-in-law had a little Aberdeen terrier which was a great pal of a large deerhound belonging to Lady X. The Aberdeen died, and the big dog was inconsolable."

"About a fortnight after the terrier's death Lady X photographed all her dogs separately. The deerhound sat for his picture in an attitude of deep dejection, head drooping and tail hanging limply to the ground. When the film was developed and a print taken his little Aberdeen terrier friend was seen on the deerhound's haunches, looking bright and perky. There was no question of it being a superimposed photograph."—Colonel C. H. Rowcroft, D.S.O., Camberley, Surrey.

A full account of this, with illustrations, is contained in *Psychic Science*, April, 1927.

Mr Ernest Oaten, Editor of *The Two Worlds*, one of the most experienced students of psychic phenomena referring at a lecture, in 1935, to the value of psychic photography from the scientific point of view, mentioned that, of the photographs he then exhibited, a number were the results of experiments with amateurs.

See also an article on Spirit Photography by J. Arthur Hill in *Occult Review*, March, 1910.

### (301) The A. G. Hales Extra with no Professional Medium.

In an account in *Light*, Sept 1916, Mr A G Hales, the well-known novelist and war correspondent tells the story of how he obtained a psychic extra of his wife who died five years before in Buenos Aires

"Last year, about December," he said, "my daughter was strongly impressed to ask me for a camera, without any clear idea what it was for I obtained a camera from a fellow journalist engaged in photography, and with it he sent me plates, and these with the camera, I handed to my daughter who, with Miss Reid, (a friend of the family) tried to get a 'spirit photograph' without result But one day my daughter suspended a cord across the room, close to the wall, and hung over it a couple of sheets for a background and placed the camera in front of it Shortly afterwards while in the kitchen, she heard a voice say 'Go and take the photograph now' She supposed that it was Miss Reid speaking from another room, and went to her But Miss Reid knew nothing of it, and, judging that it was a 'message' they went into the room where the camera was My daughter put the slide in with a couple of plates, and looked at the sheets, but even to the eye of clairvoyance nothing was visible However, being hopeful of some result, my daughter took off the cap, exposed the plates, spoiled one by accident, and sent the other to a photographer to develop with the result you see The portrait is clearly recognisable as that of my wife, wearing, however, a much brighter expression than she habitually wore before passing away There is no similar portrait of her in existence It is a splendid likeness of my wife as she was two years prior to her death"

### (302) Same Extras with Different Sitters.

Mr JAMES ROBERTSON, of Glasgow, the well-known author of the book *Spiritualism*, was told in Scotland by Miss MacCreadie, a medium, that she saw a spirit of a young woman holding a garland of flowers over him and that if he had his photograph taken by a psychic photographer the spirit with the garland would be shown as an Extra Mr Robertson sat for his photograph with Mr Boursnell in London and the Extra shown in the illustration was obtained (*Spiritualism* p. 359.)

It is very interesting to note that exactly the same picture of a female figure holding a garland is to be seen in an illustration on page 310 of *Borderland*, Vol II, the sitter on this occasion being Mr W T Stead



Fig 432

(303) Mr W T STEAD summed it up thus "The same psychic form has

appeared on plates with other sitters, but that, of course, is as usual A psychic mould or block having been obtained, it is used again and again, just as we use an electro block or a negative, to produce any number of copies that may be desired"—*Borderland*, Vol III, p.43

If Mr Boursnell had been a cheat is it likely that he would have put a picture of so striking and so easily recognisable a nature on the plates of two men so prominent in the spiritualistic world?

Students of psychic photography know of a number of identical Extras with various sitters. It is thought by some that the "operator" having made the transparency or whatever he required to produce an Extra makes use of it on a second or third occasion to save labour.

Among Mrs. Deane's Extras there are also some exactly alike, which have appeared on photographs taken by her of different sitters, see page 22, Figs 46, 47 and 48, and page 23, Figs 51 and 52

### (304) Concerning David Duguid.

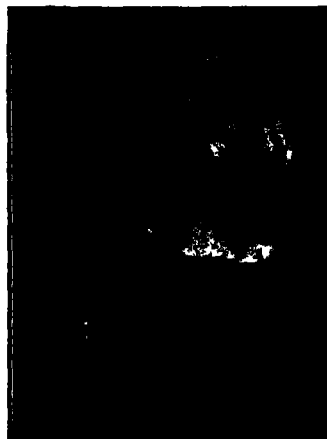
Mr JAMES ROBERTSON in his work *Spiritualism*, gives interesting accounts of his experiences in psychic photography with the mediums Duguid and Boursnell.

"Duguid," he says, "was a working man, a joiner by trade, without scholarship, had never travelled and could not be called a reader of books. . . For thirty years I have been in almost daily contact with the man himself"

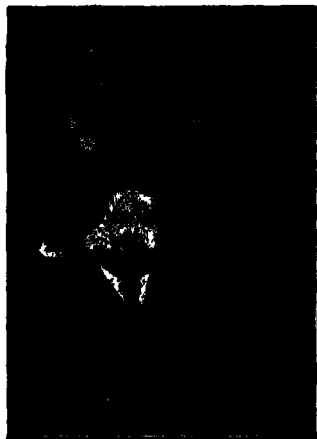
A great deal about David Duguid is to be found in Mr. E. T Bennett's book *The Direct Phenomena of Spiritualism* David Duguid was the medium with whom Mr Traill Taylor made his celebrated experiments, see p 300 (310), he was a medium for Direct drawings and writings and for psychic photographs See also Coates op cit p 282



**(304a) *Some Traill Taylor Extras obtained with David Duguid, see (310) p. 300.***



**Fig 433**



**Fig 434**

**Evidently the same cut out reversed**



**Fig 435**



**Fig 436**

**Fig 435 Note the pin holding the black drapery, seen better in the enlargement, Fig. 437, page 297**



Fig 437

**(305) Extras through Frau Demmler.**

In the *Psychische Studien* No 26 (1899) and No 27 (1900) are accounts of psychic photographs obtained by a Dr Hotz, head of a book-printing establishment, with Frau Demmler as medium. Dr Hotz was perfectly satisfied that he was not tricked in any way. The Society for Psychical Research in Breslau investigated these photographs and reported on internal evidence that the photographs were obtained by normal means.

Dr Schurtz criticised the report and called attention to Mrs Demmler as a well-known strong medium for many phenomena.

Many efficient, capable and honest investigators have proved to their own satisfaction, as shown in various abstracts contained in this Appendix, that one cannot decide from internal evidence whether a psychic photograph is obtained by fraud or not. No one who was not present can dispute Traill Taylor's evidence, the Alfred Russel Wallace Extra of his mother nor those obtained at Crewe with my own camera and plates as described in this work, and yet the internal evidence in these cases suggests the use of normal means in the production of the results.

**(305a)** Fig 437 at left is an enlargement of the neck of the Extra in Fig 435. Note the pin

**(306) Concerning Edward Wyllie.**

Excellent evidence for the genuineness of the Extras produced by Edward Wyllie, the Californian psychic photographer, is given by exceedingly reliable witnesses.

We have Mr JAMES A COATES. In his *Photographing the Invisible* many pages are devoted to most evidential results obtained with Wyllie at his (Coates') home at Rothesay and elsewhere. Mr Coates' book is easily accessible and the interested reader can obtain it from any psychic library or bookshop.

We have the Rev CHAS HAIL COOK, whose experiments were published in the *Journal of the American S P R*, Vol X (1916). This report was also published in book form, but this is now out of print.

Dr ISAAC K FUNK (of Funk & Wagnalls Company) published a most interesting tome *The Widow's Mite and other Psychic Phenomena*, to be found in most libraries of psychic books. Full details of experiments with Wyllie are contained in the chapter devoted to psychic photography (pp 451-484). See also Dr J HYSLOP, *J A S P R*, Vol IX, p 171.

Dr Funk devotes much space to a Dr WILLIAM J PIERCE, with whom he was personally acquainted. He was a manufacturer and inventor owning an important American business with a branch in London, a man with an excellent reputation. Dr Pierce took up the subject of psychics as a truth-seeker and not for emotional reasons. He obtained exceedingly good results with Wyllie under good test conditions.

Dr H A REID, M D, devotes his little book, *Unseen Faces Photographed*, wholly to Edward Wyllie's mediumship. In *Light*, Jan 4th, 1902, he wrote — "In your issue of Nov 9th, 1901, you make favourable mention of my recent book—*Unseen Faces Photographed*. I followed the investigation diligently for a year and a half, to satisfy myself and co-workers as to whether the phenomena known as spirit photography did really occur as phenomena, or were produced by some artful device or secret trick. And as to the work of Edward Wyllie, the medium photographer, the proofs and testimonies that the phenomena were genuine and not trickery, were all so open, untrammelled, fair and conclusive that to reject them is to reject the validity of all human testimony. In fact, anyone rejecting this body of testimony as insufficient to establish the fact, must by the same logic reject every marvel related in the Bible, and every decree of any court whereby upon human testimony men have been convicted of crime."

Dr Reid then proceeds to give particulars of another very remarkable case which had not been made public before. It concerns a Mr John Hazlip. The full report of it is to be found in the issue of *Light* mentioned, details with names and addresses are given.

(307) References to *Psychic Photography in the four volumes of "Borderland" (1894-1897)*.

From 1894-1897 Mr W T STEAD issued a quarterly known as *Borderland* The following articles deal with psychic photography —

Vol I, p 249, contains a report of a paper by Mr Glendinning on psychic photography.

On p 443 there is a long, illustrated account by Mr W T STEAD of his experiment with Mr Duguid Also a good and interesting review of *Twenty Photographs of the Living Dead* by F Slaney Wilmot, giving details of very curious happenings

In Vol II we find a paper by Mr J TRAILL TAYLOR, the first great authority in Great Britain on psychic photography He was well known as an expert photographer, Editor of the *British Journal of Photography*, and for fourteen years Editor of the *British J1 Photographic Almanac* He had the courage to admit his conviction of the genuineness of Extras He was of the opinion that psychic pictures (Extras) do not come through the lens of the camera, and stated (p 241) that Mr Glendinning verified this Mr Glendinning placed a plate in a dark slide which, after having been held between the hands of a medium for a while, was opened in the dark room and on the developer being applied to the plate, a figure appeared

Further on he stated that after much personal experience he felt impelled to forgo the rash judgment he had given as to fraud in the production of these abnormal figures which appeared on the plates "Since then, I have been privileged to dictate the conditions under which a certain series of strictly test sances for psychic photography were some time since held, and in which there was not left a single loop-hole for fraud to enter, yet during which I myself, using my own camera and plates beyond the control of not only the medium, but of the other spectators, obtained numerous psychic figures so fraudulent looking and so shockingly martistic as to induce the use of unparliamentary language These pictures were true and genuine throughout, so far, at any rate, as concerned all those who were present my tests were too good to admit of a doubt of this"

Mention is made in this volume of an Extra called the Cyprian Priestess by the habitués of Duguid's circle, on whose plates exactly the same figure had appeared several times The head (most martistically joined to the body) was found to be a copy of a photograph of a German picture called 'Night,' a print of which was discovered in the house of an Edinburgh lawyer No other copy could be found, nor was the original traced Mr Duguid neither knew of nor ever had access to the portrait His honesty in this matter was fully vindicated Full particulars are to be found in Coates' work

Mr Stead reported (p 248 of *Borderland* Vol II) that 'Edina' (Mr Duncan Antonio), known to him as a professional man (a lawyer) of good standing in Edinburgh, wrote him 'It is a matter of little importance, to me at least, whether the Cyprian Priestess' is, or is not like the picture entitled 'Night' and that simply because on three occasions the photograph or likeness of the former has been got under test conditions'

Duguid, when over seventy, was said to have been caught tricking in producing painted cards This cannot invalidate the tests made with him for psychic photographs by Traill Taylor, Glendinning and others, nor cancel the good opinion held of him by his employer for twenty years, Mr James Robertson who wrote of him "I knew the man thoroughly, a more honest modest person—with ideals of truth and right—I never met"

In the same volume (October, 1895) on pp 311-324 there is a long article by Mr W T Stead on the mediumship of Z [Boursnell] In it is published the photograph (with Mr Stead as sitter) of a psychic figure holding out a wreath, exactly the same figure and wreath as was obtained with Mr Robertson of Glasgow as sitter (see page 295, Fig. 432 herein).

In Vol III (1896) Mr GLENDINNING gives an account of the experiments he made with Mr Duguid for skotographs He obtained a likeness which he says has now appeared on seven plates He says Mr Traill Taylor obtained on ten plates with several different sitters abnormal images of one person, always the same head, and bust and dress

An account of Mr Lacey's experiments in skotography is to be found on pp 444 et seq. see also pp 347 to 351 of this appendix.

(307a) In Vol IV a sitter is reported as stating that a spirit form was described in spirit robes by Mr Boursnell The sitter then requested that the form should appear in a dress which she usually wore, which was done

(307b) In the same issue is a report of the experience of a sitter who went to him (Boursnell) in 1896, and who had made previous experiments under good conditions — "A spirit form was minutely described before the exposure by Boursnell, who stated that flowers were held up in the hand I asked my wife, who accompanied me, to hold out her hand, and perhaps our friend would hold the flowers towards her Boursnell at once said 'Yes, she holds the flowers down now' The plate was at the time waiting exposure in the camera The photograph was recognised as a relative, the fact of changing the pose on the spur of the moment after the plates had been placed in the camera, precludes all possibility of imposture" Similar happenings occurred on several occasions with this sitter.

### (308) *Experiments with Linda Gazzera and Mlle. Tomczyk.*

Mons GUILLOUME DE FONTENAY in a letter (published in *Fotografie di Fantasma* by Dr Enrico Imoda) concerning photographs obtained by himself with Dr Imoda, and also by himself with Prof Richet, of materialisations representing faces, the medium being Linda Gazzera, states that, "considered by themselves in an objective way, they are most disquieting—faces for example are absolutely flat. One cannot avoid thinking of silhouettes in cardboard or thick paper, on which the medium may have drawn (as a rule very well and with extreme precision) the face of a pretty woman, or a young boy, and that is not all. A number of the photographs are lighted from the wrong side. We will suppose that the magnesium flashlight throws the shadow of the nose of the medium on to her left cheek, just behind her, the photograph shows a fine lady, whose nose carries the shadow on to her right cheek. The immediate conclusion one draws, is that the lady is only a flat drawing, prepared in advance. [For illustrations see Figs 447A and 447B, p 325.]

Briefly then one would say 'You believe in fraud?' No, even if I pass for a great simpleton. The photographs, if one considers them objectively, indicate fraud, but fraud is contra-indicated in the manner these same photographs are obtained.

"How explain a sketch of a face except by fraud?" I do not take it upon myself to explain it. I bring forward my evidence.

"On the one hand it is perfectly certain that the majority of the figures which I have examined are flat silhouettes—on the other hand I consider I have a right to affirm that, especially at our séances in Paris, the results were impossible without the assistance of some genuinely supernormal action.

"Assuredly I have not the ambition to make myself understood by sceptics, refractory to all physical phenomena. Never will they admit that the phenomenon that has the air of being fraudulent may yet not be so, but I will admit with more difficulty still, that the young girl of whom I held one hand and Dr Richet the other, and of whom no movement escaped us, could succeed in withdrawing from her clothes and putting in a good position the articles which we have photographed."

In the *Journal of the American S.P.R.* (May, 1911) the editor gives an account of Dr OCHOROWICZ' experiments with the medium Mlle Tomczyk when a psychic photograph was obtained, and prints M Fontenay's criticisms of the photograph as reported in the *Annales Psychiques*, August, 1910. M Fontenay says—

(308a) "I think we are before a photograph of a photograph, before the photograph of a plane object, cut out and placed on the back of the chair, and a towel.

Dr Ochorowicz recognises that Stasia [the medium's control] has the power to produce apports. What, then, might have occurred? She might have brought in the cut-out picture, she might have brought in some magnesium. It is extraordinary, it is insane, if you wish. But this is the least removed from known precedents. [The camera was standing loaded with plate exposed and lens uncapped in an adjoining empty room, a flash of light was seen under the door by the medium who was alone in a position to see it.]"

M Fontenay, says the editor, by an experiment of his own reproduced the type of picture concerned, and the result is quite an exact reproduction of the effect in the picture. Dr Hyslop concludes therefrom that the photograph obtained through the medium must have been produced in some such manner, that is, with mundane material, whether supernormally or otherwise. According to the very experienced and reliable Dr Ochorowicz the conditions of control were very good.

### (309) *Comte de Bullët's experiments.*

A long account of Comte de Bullët's experiments in psychic photography with Alfred H Firman was sent to *Borderland* (Vol III, page 183) by Mary J Billing, of New York City, on December 19th, 1895, with specimens. She writes—"These came into my possession, indirectly, from the representative of the estate of the late Hon J S O'Sullivan, who was at one period Minister of the U.S. at Lisbon. They are, probably, the most remarkable collection of their kind that the world has yet seen. They stand alone too in the circumstances under which they were produced. They were taken in Paris during the years 1877, 1878 and 1879, under the direction of the late Comte de Bullët, Alfred H Firman being the medium. The Comte de Bullët was, I believe, an American from Baltimore, but of Spanish Cuban origin and title, who had taken up his residence in Paris in the seventies, and who, for a number of years, investigated occult manifestations with an exclusive privacy and great pertinacity."

Comte de Bullët engaged Firman for his exclusive service at a handsome rate of compensation. The Count spent several hours of each day in his investigations, they were made in a room specially fitted up for the purpose. The full account is well worth reading. The conditions under which he worked are given and appear to have been very rigorous. See also paragraph 218 in Holms' book.

Yet Firman was caught in Paris apparently tricking and condemned by the court (Leymarie's *Procès des Spirites*). Maybe another case of a medium genuine at times and at others definitely tricking—his supporters would suggest the tricking was done unconsciously.

### (310) Concerning Cut-outs.

By 'cut-outs' I mean Extras which appear to be copies of cut-out pictures. Among Mrs Deane's productions are several such, some of them are illustrated herein, see p 18, Figs 19 to 21, p 23, Figs 50 to 52, p 24, Fig 58, p 27, Fig 66A, and some of her Remembrance Day pictures as she has herself pointed out. The last were taken under good supervision. As regards the others the conditions are not known to me. Such 'cut-out' Extras have appeared when fraud was absolutely out of the question. Full accounts of two of the most convincing are to be found in Coates' Book. One deals with an Extra known as the Cyprian Priestess, found to be a copy of a German picture called "Night," *Borderland*, Vol II, pp 242 and 248, and Coates', pp 77 to 82. The other account gives details of the experiments Mr J TRAILL TAYLOR, Editor of the *British Journal of Photography*, made under absolutely fraud-proof conditions with the medium David Duguid, *Borderland*, Vol II, pp 239 to 241, *The Veil Lifted* by Andrew Glendinning and Coates', pp 73 to 77.

In the course of a lecture Mr Taylor said — 'Others [Extras] were as if an atrociously badly vignettied portrait or one cut oval out of a photograph by a can-opener, or equally badly clipped out, were held up behind the sitter. But here is the point, not one of these figures which came out so strongly in the negative was visible in any form or shape to me during the time of exposure in the camera, and I vouch in the strongest manner for the fact that no one whosoever had an opportunity of tampering with any plate anterior to its being placed in the dark slide or immediately preceding development. Pictorially they are vile, but how came they there?' (See Figs 433, 434, p 296)

The Rev CHARLES HALL (OOK, well known as a student of and authority on Psychic Photography, wrote in the *Journal of the American S P R*, January, 1916, page 44 — "During experiments with Mr Alexr Martin photographer at Denver, Col., U.S.A [the plates were developed in Mr F D Storm's gallery at Denver, Col., U.S.A] on the plate of the third experiment there were above the head of the sitter three faces, fairly distinct, almost as much so as my own, one being a bust of Abraham Lincoln, another that of Longfellow, and another a miniature Oriental. These phantasmal faces or busts (as Mr Storm remarked at the time) have the appearance of being cut out from a magazine and pasted upon the white background of the white plastered wall."

### (311) Concerning double exposures.

Many years ago it was pointed out that there were certain marks on Mr Bournsell's prints which led one to think that there had been double exposure.

The plates in a carrier or slide are very often held in position by means of small metal clips. These clips act as obstructions to the light and prevent the silver under them being decomposed: the result is that the portions of the plate covered by the clips are plain glass after fixing, these plain portions produce, of course, black marks upon prints taken off the negative and if a plate were used instead of paper would do the same, namely, produce black marks thereon. If, now, this second plate were used in the same slide or carrier with the same clips in it, we should, on the second plate being developed and fixed, find not only two light marks upon the plate caused by the clips but also two dark marks already there, which would give us two light marks and two dark marks on any print made from this second plate, and each of the light marks would be identical in shape and position (left to right) with its fellow dark mark.

Mr Blackwell has some of Mr Bournsell's plates and I found these four marks upon them, two light and two dark, I also found four such marks upon two out of the eighty-nine plates presented to the B.C.P.S. by Mr Woolley. I received permission to make use of one of these Bournsell plates in this book. I am speaking of plates bearing Extras.



Fig 438

It was maintained by some that the second mark was due to a fault in the slide, but it so happens that the plate lying in the library of the B.C.P.S., from which the illustration Fig. 438 is produced, shows one of the clips with an accidental flaw in it which identifies it. It will be noticed that this particular clip with its flaw appears twice, viz., once black and once white, both in the same position (right and left)

The illustration (Fig. 438) shows the edge of the plate natural size and also enlarged. Mr Blackwell informed me that after the discussion mentioned, in order to avoid further trouble, the clips were removed and the remaining plates at the College are free from clip marks either white or black, but some of them show double rebates which is equally good evidence of double exposure

It is curious that among the Boursnell plates in Mr Blackwell's possession I have seen one or two non-psychic Boursnell negatives, that is, plates used for non-psychic portraits and containing no Extras, which also bear the black and white clip-marks

As I think that in a research of this kind, to find the origin of such photographs, every feature found should be reported, I have drawn attention to these clip-marks. I cannot myself conceive how prints can carry two white clip marks and two black ones unless a second plate has been treated as suggested above, but how to account for the normal non-psychic photographs also having the black and white marks?

If the Boursnell psychic photographs are genuine and Mr S W Woolley's evidence shows conclusively that they are, these clip-marks are further evidence that some psychic photographs are produced by the operating intelligence in a mundane manner with the use of ordinary mundane material and *that in this case Mr Boursnell's slide was used*

It will be remembered that these Boursnell plates are all half-plate size, precluding the possibility of substitution, and were used in the presence of a young and most capable investigator (Mr Woolley) who brought his own plates, took them away with him and developed them at his own home

In *Psychic Science* of July, 1927, Mr S De Brath in an interesting article on Supernormal Photography, writes concerning Mr S W WOOLLEY -

"This gentleman is an experienced photographer and chemist, who set himself the task of examining Boursnell's mediumship with the view to discover its genuineness or otherwise, and if possible the method of production of the phenomena if he were convinced of their supernormality. Mr Woolley shows a thorough knowledge of the tricks by which results can be artificially produced. He writes -

"In regard to the authentication of the photographs, the control which I exercised was never relaxed, but I cannot, at this distance of time, give anything definite regarding a particular print. I took my own plates, previously marked, placed them in the dark slides at Mr Boursnell's, examining the slides well, and, after exposure, took them out and brought them home with me for development. This procedure was only varied a few times in the earlier photographs, the alteration being that in my presence the negatives were developed, fixed, and partly washed. I took them home in grooved boxes, completing the washing at home.

Mr Woolley told Mr De Brath that the plates were not handled by Boursnell at all.

"Mr Woolley states that 'In no case were the supernormal appearances which subsequently showed on the photographic plate apparent to the eye, and it is hardly necessary to add that all the ordinary precautions were taken of marking the plates, examining the dark slides, camera and lens, stops and background' "

A long account of Boursnell's work is contained in Coates' book and as to his genuineness there can be no doubt. Mr Coates writes (p. 263) "The appearance of 'Double Exposure' in the bulk of Boursnell's work condemned it as fraudulent. But was it? Double exposure is present in the majority of psychic photographs," and, further, "Had I not known by personal and persistent study that the double effect in supernormal photography was not due to the action of the photographer I should have dismissed one half of the psychic photographs I have examined as either due to double exposure or as the result of assisted super-imposing." For further testimony pro Boursnell see p. 326 (342)

Some of Mrs Deane's psychic photographs show double slide rebates. See also p. 284 (272).

### (312) Over-exposure harmless.

Exposures made by mediums are frequently prolonged much beyond the time required for an ordinary exposure (for instance, Mrs Deane's photographs obtained in the open during the two minutes' silence at the Cenotaph Service) yet the plates are not over-exposed. Major R E E Spencer, in the report of his experiments printed in *Light*, October 18th, 1919, states that it was shown with certainty by his experiments that the "operators" (the power producing the Extras) can prevent exposed plates being acted upon too much or at all by light. Dr Hereward Carrington observed the same thing in his experiments. (See (277) p. 286) Mr. Stephenson also. (See (255) p. 76)

Mr Wm Walker mentions (in *Light*, May 25th, 1912) two similar plates exposed under test conditions at Crewe, one 375 times longer than the other, results with both quite good.

If one accepts the reality of psychic photographs it is impossible to account for them being produced under the conditions of time and space as we understand them.

It would seem that the plates are either protected from light or, as the evidence from skotographs and the finger-marks found by me on some of Hope's plates would suggest, that the plates are removed for a time in some invisible way into some inconceivable space and there handled.

### (313) Extras which are Copies of Published Pictures.

The existence of Extras which are evidently copies of published pictures naturally leads the uninitiated to be amused at the extraordinary credulity of those who espouse the genuineness of psychic Extras, and to condemn all mediums producing such, as Mumler was condemned when one of his Extras was found to be the likeness of a living man.

Not credulity but prolonged investigation it is which forces the belief in the genuineness of many such Extras even upon those who have studied the subject in a rationalistic spirit.

Concerning the Extras which are copies of pictures shown on p 24 Figs 54, 56 and 58, the following notes of that careful investigator into psychic phenomena, the late Major R E E Spencer, are to be found in *Budget* No 71 of the Society for the Study of Supernormal Pictures (3rd Oct 1921).

The late Major R E L SPENCER stated that he was shown by Mrs. Deane several psychic pictures which had been produced through her and found three which seemed to be of faces familiar to him. Major Spencer wrote: "Mrs. Deane at once lent me the three photographs in question to take home with me so that I might endeavour to find the originals. In the case of the portrait of a man having an oval face with moustache Mrs. Deane told me they had asked at a sitting who he was, and had been told that they ought to know—it was the face of a military man and they must find out the rest themselves—no information was given them concerning the two other faces."

"I referred to a book in my library—*Celebrities of the Army* (George Newnes, 1900)—and on p 48 found a colour plate portrait of Maj Gen Sir E R P Woodgate, which is the original of the face in that Extra (p 24, Fig 53).

"I failed to find the original of the Extra (p 24 Fig 55) for some time, but one day when looking through the shelves I felt impelled to take down an edition of *Alton Locke* by Charles Kingsley (Macmillan). I found opposite the title-page a portrait of the author. As to this being the original of the photograph produced through Mrs. Deane there cannot be the slightest doubt."

As regards the Figs 57 and 58 (p 24) of the Red Indian Chief, Major Spencer pointed out several features in the Deane Extra which showed a difference between that and the *My Mag* print of which it is evidently a copy. He says this difference would be accounted for by the operation of scissors on the margin.

For similar reproductions, among them the Cyprian Priestess see Coates' book (*op cit*), pp 77 to 82 and 87 to 92. For Duguid's drawings, of which published pictures were the probable foundations, see Edward T. Bennett's work *The Direct Phenomena of Spiritualism*, 1905. See also p 19 of this book Figs 26 to 28.

In view of the fact that photographic impressions of memory thoughts have been produced (see *Encyclopaedia of Psychic Science* pp 382 *et seq*), one might try to explain the psychic reproductions of published pictures by supposing them to be photographs of mental representations of the pictures but the fact that the Extra of the *My Mag* Indian face shows signs of trimming goes to prove that in this particular instance, at least, the Extra was not obtained from a memory image. Other Extras also show signs of cutting see p 18, Figs 10-21. These trimmed Extras seem to be proof that the original illustrations were made use of materially, if not fraudulently then by the postulated power of the medium to act in some manner not in accordance with the laws of nature known to us at present (see par (337), p 316).

(314) MR DAVID GOW tells (*Light*, March 24th 1933) a story of Sir William Vavasour— "While in Birkenhead he visited an old bookshop and bought among others Dr Pearson's *Exposition of the Creed*. He noticed a portrait of the Bishop on the front page, but paid it little attention before ordering the books to be sent to his London residence. On the following day he visited Mr. Hope at Crewe to test the resources of psychic photography taking his own plates and placing them in the slides himself. He obtained two faces, one was that of an old friend the other he identified as Bishop Pearson, it appeared to be a replica of the engraving he had looked at on the previous day. He showed me the photograph and then he put the question 'Did I think that his interest in the Bishop brought the two into spiritual contact or had Hope in some mysterious way got the picture from the impression in his mind derived from looking at the engraving in the book?' He had not spoken to Hope on the matter beforehand, and nothing was further from his thoughts than the idea of a picture of the Bishop. What was the explanation?"

(314a) "I pass the problem on to those with more ability to solve it. Such things are, of course, not uncommon in the history of supernatural pictures. They seem to point to the existence of laws of which we have at present little knowledge, but to describe the whole subject as imposture and delusion as some have done merely indicates a poverty of knowledge and of imagination. Moreover, the method of taking the results of some particular professional medium and making the whole question stand or fall by these is a fallacy. I have (as already indicated) known too many people in private life who get surprising results in their own experiments, without the presence of professional mediums to have any doubt of the reality of the subject."

I find an account of this incident is given in Sir William Vavasour's book *Spiritism*, p. 7. He wrote "Mr Hope took several photos of me and at the time we could see other faces on the negatives than mine, which were plates I had brought and had myself put into the slides. On the photos being printed, on one was found a face clearly resembling the engraving of Bishop Pearson in the book I had purchased and on another that of an old friend of mine that closely resembles a photograph I have in my album."

"In some photographs, taken by photographic mediums I have had some wonderful instances where the spirit appearance on being compared with the life portraits are seen to be virtually identical."

### (315) *Concerning the W. M. Keeler-Du Pont Lee Extras and others.*

A very clever and clear-headed critic of Psychic Photography was the late Dr W F Prince, Ph D., whose opinions however on that subject seem to be based upon the internal evidence of the photographs and not upon experiments which latter are essential in order to form a correct judgment in psychic matters.

Thousands of alleged Extras obtained by Mrs Du Pont Lee, a wealthy American lady, with the medium W M Keeler are analysed by Dr Prince in an extensively illustrated article published in the *Proc of the American S P R*, Vol XIII (1919). This report was supplementary to one previously drawn up by Dr Hyslop on these exceedingly curious photographs and published in an earlier number of the same Journal.

Dr Prince's analysis is an excellent lesson in observation and detective work. His definite conclusion is that the Du Pont Lee photographs are not supernatural productions, and yet the strangeness of these pictures leaves a lingering doubt in the mind.

This able article on psychic photography should not be left unread by any serious student of this subject. The same applies to Dr Prince's review of *The Case for Spirit Photography* in the *Scientific American* December, 1925, to be seen at the Library of H M Patent Office Southampton Buildings Chancery Lane, London WC 2.

Mr Hans Hamilton a member of the S S S P, who has devoted much attention to psychic photography, speaking of Dr W Franklin Prince's article on the Du Pont Lee photographs among which were some psychographs says "The writing of the deceased Mr Bock, whose portrait appeared a great number of times among these pictures was a mixture of his own and of that of Keeler. Dr Walter Franklin Prince concluded fraud but that by no means follows, as Dr Geley said to me some time ago."

Dr Prince was a very incisive writer his perspicacity was so great that readers I am sure would like to hear his remarks upon some other psychic photographs even though they may not agree with them. He says in the *Scientific American*, Dec 1925 and elsewhere —

"Mumler's Extras were very often rheumatic or ossified, which would lean upon a sitter like a log, while some other photographers attract healthy and graceful spirits. Following Mumler appeared a type of Extra consisting of a face only, fading out at the edges in moony fashion, a type still often seen."

"There have been photographers like Boursnell whose spirits appeared impelled to wrap themselves in a long mantle passing over the head. Again, this is understandable on the basis of fancy or method of the individual camera man, but not otherwise in the absence of a sign in the studio. 'All spirits entering here must wear Arab costume'."

"Why do large groups of babies sometimes meet in the studio of Martin take off their heads and arrange them equidistantly in one thin stratum, but never indulge in this quaint sport in most other mediumistic studios? Did spirits, not Keeler, cut out figures from Hofman's 'Christ in the Temple,' trim their beards a bit, and shift them into a different arrangement? Did his spirits copy an old picture from the *Cosmopolitan Magazine*? I have an annoying memory for pictures."

Dr Prince points out that the ectoplasmic arch or circle type is common in the Extras of William Hope but is not common in American Extras. He also points out that in groups of Extras the lighting is always inconsistent.

He mentions that in reviewing the Keeler-Du Pont Lee Extras he counted thirty distinct varieties of effects which can be produced by fraud. "There are such curiosities as spirits with wings, and a church which exactly duplicates a building of the Panama-Pacific Exposition."



He also states that a journal in England contains a reproduction of a photograph taken by two boy mediums in a Spiritualist church in England. He recognises it as being an exact copy of a portion of Murillo's "Holy Family" in the National Gallery.

He then speaks of Psychographs which appeared with Mr Hope and points out that the appearance of the Latin words "ob mort-es nostr-orum fratr-um dob-emus" suggests that the hyphens are simply to point off for beginners the case and tense endings. He says that Prof Henslow printed a psychograph which came through Hooper, also containing stock Latin phrases cribbed, he suggests, from a table, since half a dozen are inserted in alphabetical order.

Dr Prince proceeds to review the book *The Case for Spirit Photography* by Sir Arthur Conan Doyle and others, among them Mr Fred Barlow. Referring to a Crawford psychograph illustrated opposite page 16 he says "It was written every word by him [Dr W J Crawford] but not a single sentence. That is to say, words had been cut out of letters received from Dr Crawford in his lifetime, and joined on a dark background to make sentences, with the edges clouded by paint or some other material. Another specimen is so ill-disguised that the actual straight edges of the clippings show through."

(315a) *Comment*—Assuming Dr Prince to be correct, this case and those of the Latin phrases belong to the same class as double exposure, cut-outs, etc., many of which could not have been produced by conscious fraud on account of the conditions imposed at the time. They are extremely important as indicating the direction in which we have to look to find the at present inconceivable origin of some at least of the photographic Extras.

### (316) Further matter concerning the Extras of the late Mr Hope, Mrs. Deane and others.

On page 61 mention is made of a paper on psychic photography read before members of the Society for Psychical Research in November 1932, by Messrs Barlow and Rose.

This paper hit psychic photography a severe blow. The reader may like to have the few following facts and references in order to be in a position to form his own judgment.



Fig 439 The Late William Hope Dora Head

For many years Mr Barlow was honorary secretary of the Society for the Study of Supernormal Pictures (the SSSP) and contributed valuable articles to the budgets of that society. In those years he was a strong advocate of the genuineness of many Extras and of the honesty of Mr Hope and Mrs Deane, being firmly convinced of the reliability of the many test sittings held with them by himself and others. He edited Sir Arthur Conan Doyle's *The Case for Spirit Photography*, contributed most valuable material to Coates' book and many articles on psychic photography to *Light*. A perusal of Mr Barlow's various reports and essays on the subject published previously to his SSSP paper should not be omitted by anyone seriously interested. His change of mind is eloquent testimony to the difficulty of the subject.

Major Rose, joint author with Mr Barlow of the paper above referred to, is a commercial photographer with the usual professional bias against psychic photography. He deals with numerous films every year. He is naturally impressed by the fact that he never comes across psychic photographs and concludes therefrom that when others do they are not sufficiently expert or sharp not to be taken in by photographic freaks or fraud. The fact is that the persons who claim to, or are

thought to produce psychic photographs are extremely rare. Many professional photographers possessing assuredly as much knowledge of photography (Mr J Traill Taylor, for instance) have made careful and prolonged study of the very exceptional persons by the influence of whom Extras appear and have come to a different opinion on the matter.

Mr Barlow's change of view requires earnest consideration. Was he justified in discarding the opinion he held for so many years and supported in such an able manner, laying a great debt on all members of the S S S P, the author among them? In answering this question one must bear in mind that the extraordinary nature of the phenomena, the mundane materials and methods often connected with the production of them, the apparent trickery often associated with them or the mediums producing them shatter, as time passes, the certain knowledge one had previously that at some experiments made by oneself the results were undoubtedly genuine.

Of the difficulty of entertaining a belief in anything contrary to life-long experience Professor Richet wrote — "The innumerable experiments I made with Eusapia and Guzyk are terribly monotonous but each time one is witness to an indisputable act of telekinesis one becomes confirmed in one's opinion and the certitude becomes more and more imperious and yet this certitude evaporates with time. Therefore it appears to me to be very important, after having noted all the details of the experiment, to add the following essential detail, viz. the conviction one had immediately after the experiment. One must write resolutely on one's notes 'I am perfectly convinced that no fraud was possible.' It is that which is of value and not the retrospective doubts which come at any moment and often without any cause gain possession of one's mind."

In their paper Mr Barlow and Major Rose laid stress upon many suspicious facts, these had been frequently published by the S S S P and were known *a fortiori* to Mr Barlow, but these facts do not nullify the most important point, namely, that the conditions under which the Extras were produced precluded the possibility of trickery. Mr Barlow and Major Rose assumed fraud because many so-called supernatural effects have undoubtedly been produced with normal means. That is the main argument of their paper. That these normal means could not, under the conditions imposed, have been used by the medium, has been testified to by very many capable investigators, including Mr Barlow. The controversy, therefore, centres on the conditions under which, with experimenters equally expert and equally free from bias, so many Extras have appeared.

In the days before he worked with Major Rose, Mr Barlow wrote that those who are photographers will know that there are several methods of producing faked 'spirit' photographs, and an acquaintance with such trick methods is useful in enabling one to guard against fraud. He declared that in some of the tests carried out with the Crewe circle trickery would be absolutely impossible even supposing the mediums were so minded — (*Light*, November 9th, 1918).

Mr J Traill Taylor (see p 296 and p 300 (310), supported by Mr Dennis Taylor in his, the Twenty-Sixth, Traill Taylor Memorial Lecture before the Royal Photographic Society in December, 1923 (see *Light*, 1924, pp 22/23 and 34/35), and Mr James Coates, two of the most capable and persistent investigators of the subject called attention to the suspicion-raising features in many Extras, yet had no doubt of the genuineness of the results of their experiments.

As an example of the difficulty of retaining, as years pass, one's belief in a convincing supernatural experience take the following — In the paper read before the S P R Mr Barlow spoke of a test with Hope, given in *The Case for Spirit Photography* (pp 48, 49 and 83, 84) as an excellent piece of evidence of the genuineness of a Hope Extra.

In that book (published in 1922) it is stated that a document containing a detailed account of the facts of the case included the words — "We (Mr Barlow and two other experts) were carefully watching Mr Hope all the time and are absolutely convinced there was no trickery." This was signed by the three observers, all experienced photographers, members and delegates of the S S S P. This signed report was made *at the time*, many years before the reading of the paper. Surely Mr Barlow has fallen into the error against which Prof Richet warned experimenters and has allowed time and the suggestive influence of Major Rose to obliterate the certainty he then felt. He now recalls that Hope carried the slide (in daylight, Hope did not enter the dark-room) in his trousers pocket, and Mr Barlow assumes that Mr Hope played tricks with it there. It must not be forgotten that in the detailed report alluded to above it states — "Mr Hope turned out his pocket for examination before inserting the dark slide" (Quoted in *Light* 1933, p 197). We have three gentlemen conversant with photographic trickery, definitely stating — "We were watching the sensitives all the time and are absolutely confident there was no trickery which, under the circumstances, would be impossible without immediate detection." Further they say — "We wish to emphasise the fact that these results were obtained with a camera that had never before been used [It was brought to the sitting by Mr Barlow]. This and the dark slides were of quite a different type to those used by Mr Hope who did not handle the camera or slides until after the plates had been developed."

Of course, he must have handled one slide to put it into his pocket and take it out again. It is not likely that he could handle a new unfamiliar slide in such a way as to impress a picture on it, being a new slide it was probably difficult to open — it is out of all reason to suppose that these three gentlemen who set out to examine the genuineness or otherwise of an alleged extraordinary phenomenon should not be able to see in daylight whether Mr Hope was fumbling with the slide which they knew was in his trousers pocket.

Psychic photography is an interesting but intensely troublesome problem for, while there is a mass of assuredly genuine Extras both with Mr Hope and Mrs Deane, a small portion of which I have referred to in these pages there are as I have mentioned many things connected with both these mediums which are stumbling blocks to many to the acceptance even of those Extras where there was assuredly no possibility of fraud and one can well understand Mr Barlow's present attitude in addition to the ring marks illustrated on p 88 we have an incident he records which made a very bad impression on him, here it is —

(317) Mr Barlow was informed that Mr McKenzie of the British College of Psychic Science had a few years back on two occasions found a flash lamp with bulb attachment, some cut out photographic heads and some hair in Hope's bag

Mr Hope was not told about this or given any opportunity to explain the presence of these things and Hope being dead (he died on March 8th 1933 after an operation for cancer) we cannot come to any decision on this matter He may have had some adequate explanation No verdict is possible without evidence from the defence

We must always remember that we know nothing of the means employed by the operator whoever it may be that uses the medium who must be a very abnormal person possibly with dual personality FRANK PODMORE, in his *Modern Spiritualism*, Vol II, p 77, says it is difficult to believe that a medium could provide himself with the means for carrying out a fraud without being conscious of his guilt He says difficult but perhaps not impossible for the analogy of the post hypnotic promise suggests even here a way out We have experimental evidence that an action undertaken by the trance consciousness may be fulfilled at the appointed time during waking hours without the knowledge of the waking agent Dr W F PRINCE wrote in the *Amer SPR Journal* 1916 In the Doris Fischer case of multiple personality the real Doris had no direct knowledge of the thoughts or acts of any of the secondary personalities

J MILNE BRAMWELL in his work *Hypnotism* p 146, quotes William James as saying In certain persons at least the total possible consciousness may be split into parts which co-exist but mutually ignore each other Brad described this condition as double consciousness Extraordinary phenomena need extraordinary explanations See also Dr Morton Prince's *The Unconscious*

Even if Mr Hope had intended the articles mentioned above for fraudulent purposes he could not have made any use of them or their products or anything of a similar character in the many test cases conducted by competent experimenters

The knowledge of the above discovery and that the Hope Extras had of late been small discs (moons) with at times bands of light cloud joining them such as the luminous paint disc device mentioned on page 61 produces made Mr Barlow very suspicious of Hope and indeed it is these things which make the investigations of psychic photography so difficult They cannot however annul the mass of testimony for the genuineness of results obtained with Hope, Wylie, Mrs Dine and others

Unless means (including Mr Barlow's luminous paint device see p 61) to produce by fraud any particular Extra of the many certified as genuine by the numerous witnesses the record of whose evidence is to be found in this book and in the many works and Journals cited herein can be shown to be capable of circumventing the precautions taken in that case the existence of such means or even the possession of such means by the sensitive does not affect the conclusion that that particular Extra was genuine

It is stated that all or nearly all mediums for physical effects appear to cheat at times See par (372) p 357 on Trickery The psychological reason for this may be found later

Dr I LINDSAY JOHNSON M D F R C S a man of high scientific distinction an authority on optics and on photography author of a work on colour photography which has gone through five editions, wrote that he was convinced that there was no possibility of fraud on the part of either Mr Hope or his colleague Mrs Buxton when he took a series of photographs both with and without his own camera in September 1920 when in London

Although confident there never has been any desire on Mr Hope's part to practise trickery of any kind he said one must not forget that he is a medium and his experience went to show that most mediums if not all are liable at times to cheat unconsciously and that they seem impelled by some unknown power in that direction and do so without the slightest desire to go off the straight track (Light 1922 p 517)

Mr Hope was much respected in his home town, as witness the crowd (running into hundreds) at his funeral

LADY GLENCONNER said I have known Mr Hope for close on three years and I have pleasure in introducing him to you as my friend, and a man of integrity and the utmost honesty of purpose (Light 1919 p 339)

Mr G H LETHBRIDGE JP the well known editor wrote in an article in the *London Magazine* All those who knew Mr Hope know that he is no magician but just a simple earnest God-fearing man (Light 1920 p 133)

Mr JAMES DOUGLAS Editor of the *Sunday Express* wrote of Hope with whom he had experimented "He is uneducated He is homely He is humorous He is simple

He is religious He seems quite artless and sincere Altogether he is an amazing character " (*Daily Express*, 9th Dec., 1921)

Mr De BRATH said anyone who had seen Mr Hope's hands—the rough hands of a working man—and the transparent simplicity of his procedure, will smile at the suggestion that he was able to palm even quarter-plates, much less the stereo size or to carry out conjuring tricks of any kind

If it is proved beyond all shadow of doubt that some of the productions of a photographic medium are genuine then all the appearances, on other occasions, of fraud as incriminating the medium can be legitimately ruled out, as there is no knowing what power the intelligent agency (internal or external) has over the medium, and what poltergeistic tricks it may induce the medium to play

An experimenter of standing in another branch of psychic phenomena stated that certain results obtained confirm the suspicion that subliminal selves [or whatever the intelligent operator may be] generally are *enfants tres terribles*, and up to all manner of mischief to upset our serious investigators

Mr HORACE LEAF, than whom no one perhaps possesses more practical and erudite knowledge of psychic phenomena, wrote that he had met many persons who, in their psychic experiments, instead of finding something clear and conclusive, have discovered that there lurks somewhere in their own being a tricky something which seems to delight in misleading them (*Light*, 1931, p 396)

Mr JAMES COATES wrote "That mediums for psychic photography could go on year after year, turning out thousands of identifiable pictures of persons unknown to them, by deliberate 'double exposure,' superimposed printing, and blessed 'pin-holes' only the ———— and ———— assume and assert"

And re Hope "No man, in my opinion, has been tested more or his mediumship better demonstrated It is because I know the facts of psychic photography that I have long dismissed the fraud theory as wholly inapplicable as an explanation" (*Light*, 1921, p 91)

The tests to which Mr Hope has submitted himself at the hands of numberless sitters unknown to him, who included specially qualified investigators, professional photographers and conjurers, many confirmed disbelievers expecting to discover fraud, during twenty-seven years of psychic work without being once discovered cheating must surely outweigh all suppositions, even reasonable suppositions, or conclusions, based upon the various facts mentioned in the Barlow-Rose article

(318) Mr HARRY PRICE, a severe critic of psychic photography, published in *Light* (1924 pp 746/747 and 758/759) a long informative article on the subject including allusion to abnormal results he himself had obtained with a Mrs Irving (see (276) p 285) In this article he wrote "I consider there is a brilliant future for psychic photography I cannot believe it is all fraud I feel convinced that Mr Hope has produced genuine extras" In *Light* (1922 p 565) he wrote, "It seems incredible that a medium could consistently cheat for twenty years and still be in the game"

(318a) Mr JOHN WILLIAMS, professional photographer, of Rhyl, wrote that he had known Mrs Buxton and Mr Hope for ten years, and within that time had had six different sittings with them under strict test conditions, and had never come away disappointed, and in all the cases not the slightest deception or fraud had occurred and that he sincerely believed in their honesty and integrity He used his own camera, plates, developer, hypo, and dishes and in no case had Mr Hope ever touched the plates until after fixing in the washing dish Fraud or trickery he considered to be out of the question He stated that his experience as a photographer extended over 40 years and that he had taken at least forty different prizes in England and France He added he had the highest regard for the Crewe Circle (*Light*, 1921, p 287)

Mrs BARBARA MCKENZIE wrote —

"I have seen Hope work under many conditions, at his best and at his lesser best, I have felt the psychic force on many occasions flow from his hands, on other occasions I felt nothing I have seen the emanations flow about his own and Mrs Buxton's hands as they stood near the camera, on other occasions nothing I have been conscious, as a sitter, of cobwebby, tangible impacts upon me as I waited for the exposure of the plates, at other times everything was 'dead as mutton'"

In *Budget* No 74 of the Society for the Study of Supernormal Pictures published in December, 1921, Mrs McKenzie mentions that her husband, Mr Hewat McKenzie, witnessed on a previous occasion similar emanations with Hope and that he spoke of it at the time to Mr Hope and to the others present, including herself

Mr Barlow's article was followed by a debate held between him and various defenders of Hope An account of it was published in *Psychic Science*, July, 1933, from which I am quoting here by the kind permission of the editor, Mr STANLEY DE BRATH —

(319) "Mrs MCKENZIE, Mr DE BRATH, Commander GRISMAN and Mr GRAHAM MOFFAT (who was a professional photographer for sixteen years) all showed on the screen photographs in which the prime condition\* had been rigorously applied Mr Barlow's own

\* That the medium should not have the opportunity of touching the plate at all before or during the experiment nor of substituting a plate or slide

evidence was quoted In *Budget 67* of the Society for the Study of Supernormal Pictures, May 17th, 1921, there is a very fully detailed account of a test experiment (pp 9 and 10) by fifteen members of that critical Society, signed by them all, which certifies that *Mr Hope did not touch the plate till fixation was complete* The account shows that observation of Mr Hope was very close It is signed by Dr Abraham Wallace, Colonel Baddeley, R E , Mrs McKenzie, Major R E E Spencer, and Mr Barlow himself, with ten other reputable witnesses It is testimony to the fact, which no change of opinion can alter Mr De Brath also quoted Sir William Barrett's testimony that Hope did not go into the dark room at all when the test photograph was taken reported upon by himself in *Proc S P R xxxiv Dec 1924* He also showed a photograph on a 5-in x 4-in plate taken in his own camera and developed by himself In this case also, Mr Hope did not enter the dark room at all, and no plates of that size were in the College The evidence for the fact was, as Sir William Barrett, F R S , declared, indubitable " All above photographs bore Extras

Mr DE BRATH added that during experiments he had with Hope on five separate occasions Hope produced portrait Extras without touching the plates In the above account Mr De Brath also wrote -- " It is curious that those who maintain that because fraud is possible in certain cases they should set aside and avoid discussion on those cases in which there is no loophole for fraudulent practice "

MAJOR MOWBRAY, an experienced researcher and photographer, also gave personal evidence in favour of Mr Hope See also his report in *Light* of March 26th, 1936, of his successful test experiments with the Crewe Circle

Mr FRANK OATFEN Editor of *The Two Worlds* wrote (*Light* June 2nd, 1933) --

" May I say that in my visits to Crewe I can single out at least two cases where I took my own plates, bought in Manchester The usual circle was held, in which the unopened packet of twelve plates was handled by Mr Hope and Mrs Buxton I examined the camera, took out the lens, breathed upon it, and wiped it I examined the carrier in daylight, I myself loaded the carriers In fact, on these two occasions, I can say that not only did Mr Hope not handle either carrier or plate, but he was never in the dark room during the loading or developing Neither did the carrier go out of my possession from the time I loaded it until I placed it in the camera, or again, during the period when I took it from the camera until I had developed the plate In none of my cases did I get a recognisable likeness of anyone I knew, but in each case I was successful in getting at least two Extras out of the four or six plates exposed "

In a leading article in *Light*, March 31st, 1933, the editor writes as follows --

" The evidence that supernormal photographic Extras have been obtained in Hope's presence is as plentiful and as conclusive as evidence can be "

Among the letters to *Light* was one from the Rev CHARLES L TWEEDALE, of Weston, Yorks, whose great abilities in many directions are well known and whose work *Man's Survival After Death* stands in the foremost rank Mr Tweedale stated in his letter that two gentlemen whom Hope had never seen or heard of, one of whom was an expert photographer, had an evidential sitting on October 28th, 1932, when " Mr Hope not only never touched the plate but he never touched the slide either, and never entered the dark-room or took any part in the photographic process The only thing he did was to stand about four feet from the camera during the time that one of the gentlemen made the exposure " A recognised Extra was obtained

Mr Tweedale also mentioned a test which was given in his house when a lady used her own film camera (Kodak) and very good Extras were obtained

(320) Mr W J WEST, late General Manager for Scotland of Kodak Ltd, wrote me --  
1, Grosvenor Gardens, Cricklewood, N W ,

Dear Mr Warrick,

8 August, 1930

In deference to your wishes I have pleasure in giving you a written testimony of my initial experiences with Mr Wm Hope, the Crewe Psychic Photographer

It was in my official capacity in June, 1914, that I was approached in Glasgow by folk who termed themselves " The Glasgow Association of Spiritualists " I was informed that they were to be visited by Mr W Hope and Mrs Buxton, of Crewe, who were alleged to be able to obtain through some extraordinary psychic gift, pure spirit photographs of disembodied entities, and as they knew little or nothing technically about photography, they desired me to enlist the services of an expert to ensure reasonable satisfaction to them that they were not being hoaxed I agreed to place my services at their disposal and was privileged to attend the various séances in company with two photographers whom I had selected--the one a well-known professional, at whose studios the first experiment was made--the other a professional attached to the leading Glasgow newspaper

The camera Mr Hope used was an old-fashioned Lancaster's " Le Merveilleux " with which I was well acquainted In putting him under strict test conditions he was in no instance allowed to handle the actual plates, either for the purpose of loading the slides, taking out, or developing Various makes of plates were used, all of which were supplied by the manufacturers through me only Each plate was initialed in the

presence of a second and third party before exposure. Our own developer was used.

In the circumstances we were satisfied that no supernatural result could obtain, but to our amazement, on the first negative of a group of twelve sitters, a large head appeared as if superimposed over the sitters, which was at once recognised as a Mr Jas Robertson, a previous President of the Glasgow Association of Spiritualists, who had passed away three years previously.

Other identifiable results were obtained of which Hope could not have been cognizant, as the relatives informed us that in most cases no such photographs of those obtained were in existence, moreover we were assured that neither Mr Hope nor Mrs Buxton had been in Scotland before this date.

I have had innumerable sittings since with Hope, including some at the College of Psychic Science, at all of which "Extras" have been obtained, mostly identifiable.

The conclusion I subsequently arrived at was, that Hope was not sufficiently well acquainted with photography to enable him to produce results of this nature, even if he desired so to do.

It was impossible to detect anything in the nature of fraud on the part of Hope and his co-worker Mrs Buxton, and my knowledge of them since my first experience with them in 1914 has afforded me ample justification to regard them as honourable people.

Yours sincerely,

W J WEST

(321) Mr FREDERICK J CRAWLEY, Chief Constable of Newcastle-on-Tyne, who sat many times with Hope and had twenty-three excellent results with him, many recognised Extras, in a letter to the *News-Chronicle*, London, on April 8th, 1931, wrote —

"I have obtained psychic phenomena with Mr Hope when my own camera and slides were used, and when Mr Hope at no time entered the dark room."

Mr Crawley brought to bear on the subject the training of the detective, for he was formerly a member of the C I D of Scotland Yard, and at one time its representative on the Continent.

In *Light* 1928, p 122 is to be found a lengthy account of his experiments recording that he obtained six Extras of his late wife, at different ages, and other recognised Extras—twenty-three extras in all, through Mr Hope and Mrs Buxton.

The above is the testimony of a detective with experience in photography, on p 313 (330b) I give the testimony of a portrait painter, on p 311 (328) that of an Identification Officer—a professional photographer, I could add that of the skilled conjuror Mr W Jettrey (*Light*, 1922, p 517).

In the volumes of *Light* one can find a great number of contributions on the subject of psychic photography and the Crewe Circle\*. I will mention just a few I have come across.

(322) The late MR WILLIAM WALKER was one of the pioneers of psychic photography investigation, he had had over forty years' experience with the camera, had won many prizes at photographic exhibitions and was President of the Buxton Photographic Society. He said that in pursuit of his evidences in psychic photography with the Crewe Circle he had travelled well over 3,000 miles. He was firmly convinced of the genuineness of Hope's Extras. He obtained under excellent conditions the first coloured (Paget Process) psychic photo. The lengthy report in *Light* January 23rd and 30th, 1915, of a lecture given by him should be read.

This coloured Extra with the conditions under which it was obtained is an outstanding piece of evidence for psychic photography.

Mr Gow, the then Editor of *Light*, wrote of Mr Walker, that he pursued his investigation with excellent judgment and a full sense of responsibility. Mr James Coates wrote of him that he was eminently qualified to investigate psychic photography, on account of his knowledge of photography and keen insight into all aspects of mediumship and that few knew better its peculiarities and limitations. (*Light*, 1915, pp 362, 375).

(323) Mr A W ORR wrote an article, published in *Light*, April 26th, 1913, giving an account of a test made with the Crewe Circle. This is extremely good evidence. A sceptical friend, a professional photographer, Mr Ward, "marked a plate and placed it in two light-proof envelopes, both of which he sealed and secured so that they could not be opened without detection." Mr Orr took the packet from him, and a few days later, with Mr Walker of Buxton, attended a sitting with the Crewe mediums. The control desired that he should place the packet between the hands of the medium, Mr Hope, the other three, viz, Mrs B, Mr Walker and Mr Orr, placing their hands on those of the medium. The control, after a few seconds, said that, as the person who had sent the plate was a great doubter, he had imprinted the words 'Second Thomas' on the plate. Mr Orr took the packet to his sceptical friend, who, after examining the packet carefully, expressed himself satisfied that the envelope had not been tampered with. Mr Ward developed the plate. On it appeared the words "Second Thomas" and also the signature Mr Orr's friend had first written upon it.

It is to be noted that no other person touched the plate than Mr Ward, the professional photographer. It seems absolute proof of some abnormal power and, as Mr. Orr remarks, "What is of no less importance, it incidentally proves the *bona fides* of the medium."

\* See page 381

Mr Orr then gives particulars of another successful sitting he held with Mr Hope (324) Among evidential cases the Haigh Extra is considered to rank very high. A full description of the occurrences connected with it and the Extras associated with it is to be found in Coates' work, pp 229-238. The proceedings were controlled by Messrs Coates and Jeffrey. Of Mr Coates' fitness for such a task I need not speak. I may, however, usefully supplement the account referred to with the statement that Mr Jeffrey was the president of the Glasgow Society of Magicians. Of him Mr Lethem wrote in *Light*, June 5th, 1920. "He is as keen a conjurer as ever, but he is ready to tell all and sundry that the Crewe Circle spirit photography is beyond the conjurer's art." Hope was the medium.

Major R. L. L. SPENCER, a very cautious and experienced researcher, wrote — "I have purposely, when experimenting with Hope, watched with the greatest care for any fraudulent practice. I have never found any, though I have sat with him and Mrs Buxton many times. At all these sittings I have supplied my own plates, have marked them, and filled the slides and developed and fixed the plates myself. To my certain knowledge the plates were not touched by Mr Hope. I have obtained recognised faces in two instances, and in two other cases faces that I think are those of people I have known. I have a practical knowledge of photography and microscopy." (*Light* 1921, p 270).

Mr Fred Barlow contributed to *Light*, May 5th 1923, an appreciation of the late Major Spencer as a scientific investigator and stressed the extraordinary thoroughness of his work.

**And now a few words about Mrs. Deane**

(325) In October 1920 Mr Barlow arranged that Mrs Deane and one of her daughters should pay him a visit for two days at his home in Birmingham for test sittings for photographic Extras. How satisfied Mr Barlow was with the results of these experiments can be learnt from a perusal of the account he contributed to Coates' *Photographing the Invisible* (second edition pp 254-259) where the large Extra obtained is illustrated.

On this occasion he obtained what he then considered (*The Case for Spirit Photography*, p 81) to be an excellent Extra of his own father. Mr Barlow now thinks he was mistaken. How many chances are there in a million that firstly any face so like his own father should appear of all those possible and secondly on a plate provided by Mr Barlow, and thirdly in his own home?

Concerning this visit to Mr Barlow Mrs Deane wrote to me on July 21st, 1933 —

(326) "Dear Mr Warrick—In accordance with your request I am putting in the form of a letter a short account of the visit I paid to Mr Fred Barlow with one of my children in October 1920, when I stayed at his house two days. Mr Barlow had invited me in order that he might investigate my production of supernormal photographs. At that date I had been taking photographs for three months only and knew little of photography. Before July 1920 I had taken one or two photographs only by means of a camera I bought for 9d.

"It was a sorry day for me when I discovered this photographic power. My life has lost all its ease and serenity. Before that I was respected and happy in my work, though poor, and to day I am poor and look back on twelve years of worry and trouble and am a cock shy for any newspaper penny a-liner.

"I cannot understand Mr Barlow saying now that every Extra face which has appeared on plates used by me has been put there by me fraudulently. In those days I was unsuspicious and not resentful of enquiry nor fearful of accusations. I had no knowledge then of the length the sceptic will go in his treatment of an unfortunate medium, as I am called. I put no obstacle in Mr Barlow's way but was willing to accommodate myself to his every wish. Mr Barlow knows that during this visit he frequently used his own camera and his own plates which had not been in my keeping nor handled by me at all, doing the developing himself and that he was perfectly satisfied with the genuineness of the Extras which appeared on his own plates. These experiments should be sufficient to convince anyone that it was impossible for me to have produced the effects by trickery.

"In addition however I would call your particular attention to the following incident which Mr Barlow published\* and no one can explain away. Mr Barlow said he would like to have a group photograph of himself and his wife with myself and daughter before we left. He had a half plate camera (I possessed no half plate camera, slide or plate) and a half plate and without any thought of an Extra but simply to obtain a souvenir group photograph Mr Barlow took a photograph of the four of us by means of his half-plate camera, making the exposure himself from his seat by means of a thread.

"Two large Extras appeared upon this plate, one above me which I recognised as my 'guide'.

"Now it is a curious fact and Mr Barlow has published it, that I strongly pressed upon Mr Barlow to allow me to be seated otherwise than he had placed me, but Mr Barlow would not permit the change, yet my 'guide' came above me in the picture.

"Surely this half plate picture, taken on the spur of the moment and in Mr Barlow's own house, cannot be questioned.

"Once again, Mr Warrick, I assure you I have never consciously deceived sitters, I admit that many of the results obtained through me (in a way I have not the least inkling of) have every appearance of having been produced by trickery but I do no more understand how or why than you do.

\* Coates' *op cit* pp 254 to 259 illustrated.

"I forgot to mention that one of the Extras which came during this visit was recognised by Mr Barlow as his father. This Extra was shown to Mr Barlow's young son who was asked whether he recognised the face. The child did recognise it without the least hesitation as that of his grandfather\* who had died.

"Yours truly, (Signed) A E DEANE"

None who remember the tests to which she (Mrs Deane) has submitted in her short career, the tests in the College of Psychic Science by noted photographers tests made by Mr Fred Barlow in his own home the photograph of Barlow's father, the Knight and Cushman photographs can for a moment doubt the genuineness of her mediumship. No photographer can tell how these photographs are produced and yet they come.

(James Coates, *Light*, 1924, p 771)

(327) A reproduction of the group photograph alluded to in Mrs Deane's letter is to be seen on p 259 of Coates' *Photographing the Invisible* (2nd edition) and this is what Mr Barlow wrote thereon. This is a beautiful psychic picture and wonderful evidence. In this instance no séance was held immediately before the photograph was taken and the whole of the procedure only occupied a few minutes. It was taken on my own suggestion and, as already mentioned, only my apparatus was used and the whole of the operations (as regards the normal part of the picture) was carried out entirely by myself. Even had deception been attempted it could not possibly have succeeded and the result itself rules out trickery."

It appears that the half plate used at this sitting was included in a packet of plates which Mr Barlow forwarded to Mrs Deane for magnification before Mrs Deane's visit to Birmingham but as Mr Barlow had arranged for Mrs Deane to visit him at Birmingham for the express purpose of testing her powers it is not conceivable that Mr Barlow the Secretary of the Society for the Study of Supernormal Pictures, did not seal the packet in such a way that any opening of it by Mrs Deane would not have been detected.

If Mrs Deane were tricking would she venture to tamper with such a packet knowing with whom she was dealing and the likelihood of secret indicators? Surely it is out of the question. No one would venture on such a hazardous project. Besides this there was the following added danger: there was no certainty of the plates being used. *It was Mr Barlow's suggestion that the plate should be used. Had it not been, it would have been left with him and any Extras photographed previously on to the plate would have been discovered later when the plate was used.*

I have dealt with the Barlow Rose paper at such length because matter reported in the *Proceedings* of the S P R will endure. I must not, therefore, omit to speak of the reference in that article to a letter of Hope's in a weekly spiritualistic journal as containing a series of mis-statements. In future years this will be brought forward as conclusive against Hope's honesty and used to annul the twenty-seven years of his work in the field of psychic photography.

The letter appeared in *Psychic News* of Dec 3rd, 1932, and readers should refer thereto and judge for themselves. In a preface to the letter the editor stated that in the previous week's *Psychic News* appeared an announcement that Mr Hope was to be "exposed" at a meeting of the S P R. This naturally incensed Mr Hope and in his communication to that journal he was perhaps not as careful as he might otherwise have been. It is the stupid letter (with it is contended some errors of fact) of an aged, angry, ill-educated man, in a state of ill-health. He passed away within a few months.

(328) Mr W T LINGWOOD SMITH, professional photographer, wrote (see *Faces of the Living Dead*, p 11, from which I am quoting) —

"In the year 1874 I was apprenticed to a photographer and carried out studio work for 14 years before joining the South Australian Criminal Identification Department as photographer and finger-mark expert, where I served 24 years. When first shown spirit photographs scepticism naturally overcame me. My wife and I then had our photographs taken by Mrs Deane. We were present in the dark room and saw all the work from A to Z, and saw the Extra develop on the plate. The Extra photograph proved to be that of my father, who died many years ago. There is no photograph of him in existence, he was never known to have had one taken."

(329) Dr ALLERTON CUSHMAN, Director of the National Laboratories of Washington, D C, having lost his daughter took an interest in psychic phenomena and without the aid of any Medium obtained in his family circle by automatic writing, letters from his lost child.

A perusal of Coates' work *Photographing the Invisible* led the family to discuss the question of obtaining a psychic photograph, the deceased daughter expressed her willingness to co-operate, and so, with a view to obtaining such a photograph, Dr Cushman, his wife and son, came from America to London, where the best mediums for psychic photography are to be found, without however making any appointment or imparting their intention to anyone.

On arriving in London they immediately paid a surprise visit to the British College of Psychic Science, to have a sitting with Mr Hope.

\* For corroboration of this see *Light* of Aug 20th, 1921, and Oct 28th, 1922.



It was rather late in the day. Mr Hope (whom they expected to find there) had gone and Mrs Deane was packing up. She was, however, willing to give a sitting. She had four plates left. An Extra appeared on each plate—three of them indefinite. On the fourth was the portrait of their deceased daughter referred to by Mr Gow.

Mr DAVID GOW, that very cautious and experienced authority on psychic matters, for many years editor of *Light*, wrote on the Cushman photograph (Nov 11th, 1932) —

'I give the story in brief outline. Dr Cushman's account is full and circumstantial. The photograph was a clear and unmistakable likeness. It was recognised by the family and friends. I do not think I ever came across a stronger case. Even if it stood alone it would bring conviction to any reasonable mind. Combined with the multitude of other cases of the same kind it amply proves the reality of supernormal pictures.'

The particulars of this extraordinary case are well known to all who take an interest in psychic photography. I have summarised it in a few words. The full report is to be found in *Light* of May 13th 1922 and in the *Journal* of the A S P R, Vol XVI 1922 also in *Faces of the Living Dead*, see also p 313 (330a).

Mention must not be omitted of a report (with details of the traps employed and results obtained) published by the Occult Committee of three members of the Magic Circle presented May 11th, 1922 in which Mrs Deane is accused of deliberate trickery. The author's view is that no person in a normal state would venture to do the things she was accused of. Who would venture to steam open a packet of plates without fear of detection even without the added likelihood of traps?

Besides one or two experiments are useless for the investigation of mediums for physical effects. A long series is necessary, such as were carried out with Eusapia Paladino and Leticia. Many mediums for physical effects (which include psychic photography) it appears do sometimes cheat (see *Trickery* p 357) just as kleptomaniacs unwittingly sometimes steal and persons subject to hysteria oft times deceive all unknown to themselves. It must always be remembered that definitely non fraudulent results have been proved with both Mrs Deane and Mr Hope as with Mr Wylie and others.

Before concluding I would like to pass some more remarks on the popular view that cut outs, copies of prints etc. prove psychic photography to be simply a matter of fraud.

Supposing for the sake of the argument that the Deane Crenotaph photographs consist of faces of living athletes and others published in the press is it likely that Mrs Deane would in her normal state make use of such well known surely to be recognised faces? It seems most unlikely.

Would Mrs Deane in her normal state make a picture out of cotton wool and cut out faces and use it on the occasions of the religious services on November 11th? It seems most unlikely.

Would she use a portion of one Remembrance Day Deane Extra for another photograph a few days afterwards? It seems most unlikely.

Would Mrs Deane deliberately in her conscious state copy the picture on the front cover of a well known magazine on view for weeks on the bookstalls and expect to pass it off as a psychic photograph and not to be found out? It is unreasonable to think so.

Would Mrs Deane year after year continue to deceive Miss I. Stead her best friend? It is impossible to believe it.

Would Mrs Deane allow me access to all her plates, knowing me to be an investigator free from emotional bias and using every means to get to the bottom of the mystery? It seems most unlikely.

Would Mrs Deane be so wicked as to fake Crenotaph photographs? It is impossible to believe it.

Would Mrs Deane dare to carry on such atrocious unforgiving deceit with the chances a thousand to one that she would be found out and run the risk of much unpleasantness from the people in her district where she has dwelt for many years. It seems most unlikely.

Would Mrs Deane give sitters prints which contain obviously cut out paper Extras if she was using them fraudulently? It is impossible to think so.

### **(330) Concerning Recognitions.**

Some students of psychic photography place no great value upon the likeness of Extras\* to persons known to the sitters. To many others such recognitions appear to be of great moment. Consider the number and great variety of human faces one meets in a busy London street. How often does a Londoner see a face in the street remotely recalling a relative? Very, very rarely. Yet we have numberless cases of psychic Extras where the face is recognised by all the relatives and all the persons consulted who knew the deceased in life. Surely the chances are too great against such a thing occurring frequently, as it has done.

It is maintained that it is impossible to admit the recognition of a prominent public man for instance Mr Winston Churchill or Mr Lloyd George, whose features are well known to the public if a distinctive likeness of one of them appeared as an Extra? It is true that there might be pictures somewhat resembling these but I imagine that the odds

of their coming by pure chance, at a Hope sitting in the presence of a relation, is so remote as to be negligible, and the chances against such coincidences increase with the number of them; yet *reliable* recognitions of Extras are very numerous

Dr W F Prince doubts whether reliability can be placed on recognitions [Surely this reliability depends upon the number of recognitions recorded and the characters of the witnesses Alfred Russel Wallace and Sir Wm Crookes should be considered good witnesses, both recognised near relations in psychic Extras, and one of hundreds, is not Mr Lingwood Smith, a Criminal Identification Officer (see above) a good witness?] He points out differences which others have remarked between the life portrait and the Extra of Dr Cushman's daughter, the Extra representing a much older face than that of a girl of fifteen [it must be remembered that this Extra is said by the family to represent Dr Cushman's daughter as she looked when very ill, many Extras have represented the deceased when very ill, an important point bearing on the possible source of the pictures] See *Journal of the American S P R*, Vol XVI, p 339, etc., for Dr Walter Franklin Prince's criticism

On p 342 he writes "If, however, under conditions *as absolutely preserving the anonymity of the sitters as* in the case of Dr and Mrs Cushman, Mrs Deane were able to produce twenty, ten or even five Extras out of a hundred trials as clear and as satisfying in their likeness to deceased relatives as in the above case, conviction of their supernormal origin could not well be avoided" [An impossible demand in view of the well-known capriciousness and uncontrollability of all psychic phenomena]

In the same volume, page 391, is printed a reply from Dr Cushman to this criticism, among much other matter Dr Cushman says "I go to London unheralded and unknown, I happen in and find Mrs Deane, in a few minutes I am looking at a freshly developed negative that bears on it a beautiful picture of my dead child. It did not purport to be a picture of her, it was one"

(330a) Concerning this Extra Sir Oliver Lodge wrote (*ibid* p 287) to Dr Prince "How to account for the result in any normal manner under the actual conditions is beyond me, and it seems to satisfy the test laid down by Mr Whately Smith as crucial. No one instance can really be held to settle a question of this importance, but every stick contributes to the strength of a faggot, and this seems to me a particularly thick one"

Here is what the cautious editor of *The Case for Spirit Photography* said in that work, (pp 70-71) "Apart altogether from any question of test conditions, however, there are certain results which, *in themselves*, afford definite proof of their genuine nature. I refer to those recognised psychic likenesses obtained by sitters who are quite unknown to the sensitives and who have secured results which could not possibly have been prepared in advance. One such case would be sufficient to establish the reality of psychic photography. It is no exaggeration to say that this has actually occurred on scores of occasions, and, in consequence, *the evidence for the truth of psychic photography is overwhelming* [Italics in the original]. Those claiming a likeness between the supernormal effect and some near relative or friend, who has crossed the border, are in a better position, from their knowledge of that person, to speak with authority on the question of recognition than those who never saw the original. This question of recognised likenesses is a point the critic tries to evade. The reader can judge of the value of this evidence from the few illustrations in this booklet which are typical of *hundreds* of similar results"

In *The Case for Spirit Photography* fifty recognitions are given

In *Psychic Science* several recognitions are reported and blocks of the Extras and the corresponding life portraits are presented

Mr DAVID GOW, highly esteemed for his acumen and caution, for many years editor of *Light*, wrote (March 3rd, 1933) "I read recently that in psychic photography 'recognition is valueless' which strikes me as a piece of slap-dash criticism, for while it is true that many foolish people wrongly identify cloud forms as portraits of relatives, some Extras are so clear and definite as to be unmistakable portraits, and this has happened in cases where the sitter was a complete stranger to the medium"

Ex *Light*, May 5th, 1933, p 278 "I am by no means an expert, but if a medium, unacquainted with my name, wholly ignorant of the sex, age and other peculiarities pertaining to my departed friend, is able to produce a reasonably distinguishable likeness of him, I will not bother about test conditions, flash lights or super-imposed plates. But, as I said

• at the beginning, I am rather simple

St Etienne, France

J B "

(330b) A portrait painter should be a good judge of likeness. Mr BERNARD MUNN had been invited to paint a portrait of the late Hon E W Tennant, who lost his life in the war. He said (*Light*, Feb 3rd, 1933) "In a séance which Lord and Lady Glenconner had with William Hope, a head of their son appeared as an Extra which was a good likeness, yet it did not resemble any of the existing pictures or photographs which had been placed in my hands to assist me in painting the portrait. The impression it gave me was of a face without light and shade—being unlike either a drawing or a photograph"

Mr COATES, on page 240 of his book frequently mentioned, writes with reference to a psychic Extra of his wife "The psychic production is painfully like the original before she was compelled to take to her bedroom for the last time"

(331) Another excellent example of a recognition is reported in *Psychic Science*, Vol VI, July, 1927

LADY GLENCONNER obtained through Hope an Extra of a young man unknown to her. At a sitting with Mrs Leonard Mr & Mrs HEWAT McKENZIE were told by their son (deceased) through Feda, the Control, of the existence of above Extra and that it was of himself. On receiving a print from Lady Glenconner, they at once recognised the portrait. Lady Glenconner had never heard of Lieut McKenzie and knew his parents but slightly.

Miss SPREAD wrote in *Light*, Dec 16th 1932 concerning an Extra of her mother who died in August 1932. "Only this last week she has been able to give me a picture of her face accompanied by that of my father also. The plates were marked they were never in the hands of the medium Mrs Deane. I loaded the slide. It was absolutely a test séance, and the evidence is unquestionable."

Mr JAMIS COATES, a most reliable witness wrote in *Light* March 31st, 1933 "I have had at four different sittings with Hope identifiable pictures of the late Mrs Coates not one of them being a copy of a photograph or painting."

(332) In the case of two sisters (plates marked by the Imperial Dry Plate Co. one of the ladies acquainted with the process of photography) the Extra obtained was recognised as an aunt who passed over quite thirty years ago. They write: "An old photograph of her showing the position and expression of the face seems to us almost identical with the face on the Extra." (*Psychic Science* Vol II p 143)

The pictures are reproduced side by side. In the life photograph the right eye is much more open and looks larger than the left eye. This characteristic is also shown in the Extra. It is stated "At the séance previous to the exposure Mr Hope gave us clairvoyantly a very good description of our father, and the Extra is his sister."

FLORIZIL VON REUTER, the well known violinist, wrote to *Light*, May 23rd, 1931, concerning a psychic photograph which he obtained through Mrs Deane as follows —

"The Extra upon one of the plates (the other one was a blank) has been recognised as the face of a dear friend of mine, Count Alexander von F——, who passed on a year ago. The face has been recognised by the Count's sister, Princess R——, his nephew, Count P——, his chauffeur, his personal attendant, several clerks in the offices of his castle, as well as several personal friends."

The Count was never photographed in England and Mrs Deane was unaware of the identity of the sitter, so the evidence is scientifically perfect."

(332a) Professor WASABI RO ASANO of Japan gives an account in *Light* 1931 p 518 of a visit he paid quite on the spur of the moment, to Mr Hope at Crewe. He obtained an Extra of a girl's face which he states is clearly recognisable as that of his cousin who died about eight years previously. This Japanese girl had never once left her own country. Mr Hope took another photograph of a Japanese friend of the Professor and his two sons who accompanied him. Over their heads appeared the face of his (the friend's) own daughter. At the time she was in Tokyo 12 000 miles away. [Thought forms?]

(333) On page 12 allusion was made to an excellent piece of evidence which was obtained by Mr J I H., a gentleman in a large way of business at the time in the City of London. He kindly gave me at a personal interview a full account of the proceedings when the Extras came on his plates, and from his answers to my various questions I am convinced there was no opportunity for substitution or other trickery, and yet the Extra of the son was (for this I can vouch) an exact copy (reversed) of the son's face seen in the cabinet photograph which Mr H. always carried with him and had so frequently gazed at. Mr J I H. brought his own plates, quarter-size Sovereign brand, which he had bought in Liverpool the day before. He accompanied Hope into the dark room, took from his own pocket the packet of plates, extracted the two on top, placed them in the slide, signing each as he did so. He closed the packet with the remaining plates and put it in his pocket where it remained until it was used next day.

Of the first day's two plates one bore an Extra, the other none. Of the following day's plates—the same routine was followed—one showed the head of a young man, the other was blank. The Extra proved to be a vivid likeness of his eldest son who died of wounds in the war. The other picture is a recognisable likeness of the boy's mother (deceased) as depicted in a life portrait shown me. An unmistakable likeness. Editor *Light* 1919, p 46.

Mr W T LINGWOOD SMITH, an expert photographer and official identification officer, obtained with Mrs Deane the likeness of his father, for particulars see p 311 (328).

See also (272) (273) (274) (285) (292) (296) (301) (321) (324) (326)

(334) In January and April, 1925, *Psychic Science* published psychic photographs obtained through a Mr X. In the October issue of the same year an admission of trickery on the part of the medium was reported. A certain number of the Extras produced by him were claimed as recognitions by sitters and this fact has been put forward as showing that little value can be placed on recognitions. Certainly one would not accept everybody's evidence in such a matter. Some Extras are much out of focus and lead emotional people to claim them wrongly as portraits of deceased friends. The recognitions quoted in Coates'

book, in *The Case for Spirit Photography* and herein are however sufficiently reliable to outweigh all such errors of judgment. When Mumler obtained an Extra of a living person, which Extra was (wrongly) so damaging to his reputation, no one brought forward the argument that the likeness was unrecognisable. Sometimes, illustrations of recognised Extras have been published side by side with the corresponding life photographs, in the quarterlies and books above referred to such illustrations occur, enabling the reader to form his own opinion.

If the above Mr. X cheated all the time, he was soon caught out. The same would happen to all other photographic cheats. It is safe to say that no photographic cheat would have a long innings under the strict conditions imposed so many times on Mr. Hope and Mrs. Deane, Mr. Hope during twenty-seven years, Mrs. Deane during about twelve

### (335) *On Clairvoyance as evidence of Psychic Power in Mediums for photographic Extras.*

Mr. Hope possessed and Mrs. Deane undoubtedly possesses metagnomic power or a sixth sense, whatever term one prefers to use to include a faculty of acquiring knowledge from or about a visitor through other than the ordinary channels of sense. I have given many examples of my own experience in that connection with Mrs. Deane and one comes across here and there, observations of the same in accounts of meetings with Mr. Hope; for instance, in the account given by Mr. Bernard Munn, an artist, of a sitting at which a good likeness of the head of Lord and Lady Glenconner's son was obtained through Mr. Hope. Mr. Munn wrote (*Light*, February 3rd, 1933) "Half an hour after Mr. Hope and I had met for the first time, he astonished me by describing several intimate personal matters to me (although I was doing my best to keep in the background)."

In *Psychic Science* of July, 1923, p. 143, Hope is reported to have given his sitters clairvoyantly a very correct description of their father. The Extra they obtained was his sister. The Extra appeared on a plate marked by the Imperial Dry Plate Co. (see (332) p. 314).

The literature dealing with Mr. Bournsall abounds with descriptions of his remarkable clairvoyant power. He saw the figures which he stated would be found on the plate about to be exposed. According to an account in *Borderland* (Vol. IV, p. 33) a sitter asked for an alteration of the position of a bouquet which Mr. Bournsall described as held by the figure he saw clairvoyantly, this was duly carried out with two separate exposures—a remarkable test experiment. In the same volume of *Borderland* a sitter is reported as stating that a spirit form was described by Mr. Bournsall in spirit robes. The sitter then requested that she should appear in a dress which she usually wore, which was done. See p. 298.

Evidence of the clairvoyance of another psychic photographer, Edward Wyllie, is given by Coates on pp. 167 and 203 of his book (second edition).

STANTON MOSIS quoted in *Psychography*, 1878, p. 61, Epes Sargent of Boston "Watkins showed remarkable powers of clairvoyance and I think it likely that this subsensuous condition is the frequent concomitant of the state in which psychography becomes possible."

The proofs of such supernormal faculties support the claim for other psychic powers and help one to reach the verdict that these mediums also had the power, as claimed, of inducing psychic pictures—a verdict which is strengthened by hundreds of facts.

### (336) *Thoughtforms and Psychic Photography.*

There is much evidence that mental or memory pictures, subconscious thoughts or images often play a part in Automatic writing and in Crystal gazing (see *The Subconscious* by Morton Prince (Macmillan & Co.) and *Essays in Psychological Research* by "Miss X" (A. Goodrich Freer) chap. III), see also *Proc. of the S.P.R.*, May, 1884, and p. 319 of this book.

Similarly, experiments recorded in this book prove that the sitters' conscious and unconscious thoughts or memory have at times been a factor in the pictures obtained by "direct writing" and the Extras on photographic plates. The results of these particular experiments are listed together in the Synopsis under D, I., Q, S, T, pp. XXI to XXIII.

In France, Commandant Tagred\* in 1876 and Major Darget in 1897 claimed to have succeeded in impressing simple thought-forms on to photographic plates, the latter a bottle, also a cane (see Coates' pp. 338 to 340). Major Darget's experiments are described and some of his results are illustrated in Dr. Paul Joire's *Psychical and Supernormal Phenomena*, chap. XXVI. Dr. Julien Ochrowicz also succeeded in this direction, see p. 294 (297). In Japan Professor Fukurai made similar experiments and obtained perhaps the best results of all, p. 103 (296). These are fully reported in his work *Clairvoyance and Thoughtography* (Rider & Co., London). Collections of the chief data connected with this matter are to be found in Dr. Fodor's *Encyclopaedia of Psychic Science* under "Thought-forms." See also class "b" in the following article.

There remains the interesting problem in what manner the "operator" made use of the thoughtform to get it on to the plate or film.

\* A pseudonym adopted at that date by Darget.

### (337) General Remarks on Extras.

The facts of psychic photography appear to lend themselves favourably to contradictory conclusions. Some of its students concentrate on the results which point to trickery and fraud and will not consider the others, forgetting that, as Richet said, ten thousand negative facts prove nothing against a single positive fact. Others from prolonged personal experience and from a careful study of the published accounts of irrefutable happenings, conclude that their acceptance of psychic Extras is justified by the evidence, notwithstanding the results which have the appearance of trickery and fraud.

In the issue of *Psychic Science* of July, 1927, appear two instructive articles on Supernormal Photography one being by Signor ROZZANO and the other by the Editor (Mr STANLEY DE BRATH). These should be read by anyone interested in this subject.

Mr De Brath's article contains an excellent review of the whole subject. I quote a couple of paragraphs from it. Mr De Brath says — "No single hypothesis will cover all the various types of photographs, always excepting the hypothesis of fraud. There is scarcely one of these photographs that could not be produced by trickery, given the time and opportunity for manipulation of the plates. This goes dead against Mr S W Woolley's positive statements as to the conditions of their production and also assumes that among the scores of competent and professional photographers who have conducted the most rigid tests in a thoroughly sceptical spirit there is not one who had sufficient acumen to perceive whether the medium touched or changed the plates, or manipulated the background. This kind of scepticism sterilises enquiry." (For Woolley's many experiments with Bournsell see p 301.)

That there are a great many genuine photographic Extras the perusal of these pages and of the books and articles mentioned on other pages will, I think, convince anyone desirous of knowing the truth of the matter and surely it is an important matter.

Which are the particularly suspicion raising Extras? Certainly those obviously produced with mundane materials and by mundane methods—these I call class 'a'.

(337a) Class "a" includes

- 1) Those with indications of Double exposure, see p 300 (311). The Bournsell double-clips (311) seem to show that Bournsell's own slides were sometimes, if not always, used to make the transparencies of the Extras. I suggest that in future experiments such identifiable clips be used in order to discover whether the slide bearing the experimenter's plate was the one used (supernormally?) to make the transparencies for the Extras.
- 2) Cut-out pictures see pp 296, 300 and 324 to 325 also p 18 Figs 19 to 21 p 23 Figs 50 to 52 p 24 Fig 58, p 27 Fig 66A. Some of Mrs. Deane's Extras are obviously pictures cut out and surrounded with some material or other, see pp 15, 20, 26 and 27 for the material nature of the surrounds. Some of her Remembrance Day pictures look as if similarly produced as she has herself pointed out (See Fig 60 p 25). (Also p 19 Figs 26, 28.)
- 3) Copies of existing pictures see p 302 (313).
- 4) Freak marks produced on plates by chemicals. Of these I have many examples obtained with Mrs. Deane see pp 16, 17, 32 to 36, 38, 43, 47, 48, 52 to 54.
- 5) Extras accompanied by surface marks on the sensitive film indicating the application of fingers and of some piece of apparatus. These I have found on some of Hope's plates see pp 95 to 97.

As regards class "a" we have the above data to go upon. The material proofs of them are available. Those who have not made a prolonged study of such phenomena would, of course, conclude that these things are absolute proof of trickery on the part of the mediums. It is the opinion of the writer that there is abundant proof that all these five types have come upon plates under conditions when fraud was ruled out absolutely.

1) Take the first double rebates. These have appeared upon some of Bournsell's plates which Mr S W Woolley presented to the British College of Psychic Science. Mr Woolley was a man of exceptional ability well up in chemistry and photography. He held for ten years the position of editor of the highly technical journal *The Chemist and Druggist*. He took his own plates (half-plate size) and brought them home with him for development, he examined the slides and loaded them himself, it is out of the question that Mr Bournsell could have substituted or super-imposed half plates without Mr Woolley seeing him. See the concluding remarks in (311) p 301.

2) As regards the supernatural origin of some cut-outs, we have the evidence of Mr J Traill Taylor which is irrefutable and *quantum suf*.

3) Regarding copies of pictures, we have, in *Borderland* Vol II and in Coates' book pp 77 to 82, the evidence of the strict test conditions under which the Cyprian Priestess Extras appeared on three separate occasions, and as regards the head of the Red Indian Chief which is a Deane production it is likely, if Mrs Deane was cheating, that she would copy the front page of a magazine which had been facing the public on the book-stalls for many weeks at least?

4) Concerning marks of chemicals on plates, the conditions under which these plates (a large number) were dealt with in my presence and that of my friend Mr. V (p 42), a

skilled photographer, convince me that the marks were not accidental nor were they put on in any normal way by the medium and some of the freak marks appear to show design, again, why should the medium sometimes by means of a chemical put an arch over the portrait of the sitter as has happened on many occasions? (pp 16 and 17) See Synopsis "L." I am of the opinion that it was impossible for her to do it undetected. I have tried and not succeeded. Were these marks all the "operator" could do to signalise his presence?

5) As to surface marks on some of the quarter-plates used at sittings with Mr Hope (pp 95 to 97), marks of similar character were found by me on my own plates initialised and loaded by me at home into my own slides and exposed in my own camera, everything being returned to me by the sitter, my co-worker, Mr Stephenson, and the plates developed in London in my presence by a professional photographer. The plates did not enter the dark-room at Crewe. Mr Charles Lyle obtained similar "moon" Extras to mine with his own camera etc., when Hope neither touched nor saw the plates, see *Psychic Science*, Vol III p 48.

To account for the class "a" Extras Mr J Traill Taylor's evidence alone should be sufficient justification for our calling to our aid some out-of-the-ordinary theory such as that of the fourth dimension or whatever the realm of invisibility or dimension beyond our conception of time and space may be called, some such working hypothesis is necessary as a first step towards the discovery of the processes involved in the putting of these mundane pictures and marks upon the plates.

If we can show that some mediums who produce psychic photographs produce other phenomena which also require Zollner's fourth dimension for an explanation of them this theory would thereby receive additional support. If any phenomena justify the hypothesis of the fourth dimension apports surely are such phenomena *par excellence*.

Mr WHATELY SMITH (now CARINGTON) who has made a study of the subject, stated in his work *A Theory of the Mechanism of Survival*, p 70, that in his view the proof of a genuine apport would "compel one to admit that fourth dimensional space does actually exist."

Now it has been proved that several mediums for psychic photography have at times produced apports or phenomena the equivalents of apports. I proceed to enumerate the instances with which I am acquainted.

Duguid was a medium for the apportage of articles from closed rooms, see Dr Fodor's *Encyclopaedia of Psychic Science*, for Direct writing on paper in a closed envelope, and many other similar phenomena as well as for psychic photographs (*Encyclopaedia of Psychic Science*, p 110).

The great medium Madame d'Espérance produced both apports and psychic photographs, see her book *Shadow Land*.

Mrs Deane was a medium some years ago for Direct writing on the inner contiguous pages of packets of paper and elsewhere with apported material as proved by me on many occasions, see chapter VII and Synopsis "L." It is curious that three or four times, although the larger mark had evidently been produced by means of a liquid, the surface of the page touching it was only slightly marked, notwithstanding that at the time the sheets of paper were being pressed together. See Synopsis "V."

Mr Hope would not let me try experiments for Direct writing on paper with him, asserting that his 'guides' wished him to confine his work to photography. But I think the many skotographs he produced, among them the well-known Scatcherd-Lindsay Johnson White Rose (see also the Bracket skotographs p 99 (29)) can be regarded as evidence of fourth dimensional power on his part, or on the part of his 'guide'.

Dr T GLEN HAMILTON's mediums produced the apport of a sheet, see *Psychic Science*, January, 1934, also many portraits, see *Psychic Science*, October, 1929, January and July, 1930, January, 1931, January and October, 1932, January, 1933.

As regards Mr Boursnell I possess a copy of a photograph taken by himself on which his clothed 'double' appeared, as if he had left a ghost form near the sitter which the photographic plate was able to register. It seems to indicate spatial abnormality on his part of some kind. Mr Boursnell told the late Mr Blackwell that he saw this double of himself. See p 346 Fig 455. This evidence for a 'double' of Mr B is not strong, he was, however, undoubtedly a powerful clairvoyant.

That eminent authority Dr VON SCHRENCK-NOTZING said in his work *Der Kampf um die Materialisations-Phaenomena*, p 89, in trying to account for the words "Le Miroir" which appeared upon some material on the head of the medium Eva C, that fraud was out of the question under the conditions of the experiment and added that "besides, in occult literature there are so many attested cases of apportage that one can take even this hypothesis into consideration."

Monsieur FONTENAY, a prominent French psychical researcher, could come to no other conclusion than that a photograph obtained by Dr Ochorowicz in his experiments with the medium Mile Tomszyk was the result of apportage (i.e., the fourth dimension). See the *Journal of the Amer S P R* May, 1911, for M Fontenay's criticisms of the photograph as reported in the *Annales Psychiques*, August, 1910.

It would seem that the same theory applies also to the Linda Gazzera photographs recorded in *Fotografie di Fantasma* by Dr Enrico Imoda, for the genuineness of some of which Fontenay also vouched. In some experiments with that medium M. Fontenay was assisted

by Prof. Richet, See p. 299 (308)

To speak of my personal conviction I would remark that apart from the conclusion I reached with my H and F results (chapter VII) the phenomena I witnessed at the Frau Silbert sittings I attended at the B.C.P.S. convinced me of the existence of the fourth dimension, or a region where material objects can be rendered invisible and be moved as invisibly. For reports of Frau Silbert sittings see *Psychic Science*, October, 1932, April, 1923, July, 1926 and January, 1931. Mr F Bligh Bond put forward the fourth dimension as a tentative explanation of the Silbert happenings.

In support of the fourth dimension hypothesis are the two following experiences with the photographic medium F A Hudson. In the first (present Mr and Mrs. Guppy) the sitter was Mr Guppy. He felt a wreath of flowers placed gently on his head and it so appeared on the developed plate (Coates' *op cit* p 37). The wreath was one of artificial flowers which belonged to the requisites of Mr. Hudson's studio. In the second there were present Mr and Mrs Guppy and Miss Houghton, the sitter. The last reports in her work *Chronicles of Spirit Photography*, p 3, as Mr Hudson was focussing her she felt her tortoise-shell ornament withdrawn from her hair and as he again covered the lens the ornament (a dagger) was dropped into her lap. The resulting print showed it suspended in the air.

If by repeated experiments under strict test conditions one has become absolutely certain that a medium is a TETRA-MET (a designation I suggest for a fourth dimension-using person) then one can never conclude by the examination of a result of his or hers whether it has been produced by fraud or not—one has to judge solely by the conditions of the experiment. It is the omission to take the fourth dimensional power of many mediums into account which has led those who form a judgment on psychic photography from examination only of the results to conclude (wrongly) that it is all trickery.

There are features in the Extras themselves which may be of assistance in elucidating the mystery of the class 'a' Extras —

- 1 The fact that the operator exercises selection, in that streets, houses and omnibuses, etc., do not come as Extras, nearly always faces
- 2 The fact that the Extra sometimes shows a shadow cast by the sitter, pp 323 and 324 and, especially, p 109 in Coates' book. This precludes previous exposure and the use of a transparency
- 3 The screen marks extending beyond the outline of the face
- 4 The cut-outs of Traill Taylor's experiments and others, p 18 Figs 19 to 21, p 23 Figs 50 to 52, p 296 (304a)
- 5 The cotton-wool, muslin, etc., p 15 Fig 8, p 19 Fig 28, p 21 Figs 37, 38, p 22 Figs 44 to 48
- 6 The moulding of the cotton-wool (p 20 Figs 31 to 33)
- 7 The fact of over-exposure being harmless (Synopsis F)
- 8 The repetitions of the same Extra on a plate, p 19 Fig 23
- 9 The repetitions of the same Extra on several plates, p 19 Figs 26 and 28, p 22 Figs. 46 to 48
- 10 The sitter covered with a background, p 282 Fig 415
- 11 R E E Spencer's psychograph showing a transparency, p 285 (275)
- 12 The fact that the whole or part of the sitter is sometimes abnormally absent from the photograph

The working hypothesis that mediums for psychic photographs are able to act in some manner outside of the laws of time and space as known to us (fourth dimensional power) may help us towards picturing the origin and evolution of the class "b" Extras (337b) Class "b." Extras not evincing any immediate mundane material origin, but indicating a mental origin.

Some of these pictures although not existing in any material counterpart existed in the memory of the sitter or some other person. It may be useful to make some observations on this aspect, bearing in mind that our mnemonic libraries are much fuller than we are aware of, as shown by Miss A Goodrich-Freer, Dr Morton Prince and other psychologists.

DEFTON in his *The Soul of Things*, dealing with psychometry, quotes the following from G H Lewes' *Physiology of Common Life*. "Prof Stevelly narrated at a meeting of the British Association that on a beautifully clear sunny day he stood gazing at a hive of bees just beginning to swarm — when I retired to my chamber, I was surprised to see, coursing backward and forward between me and the wall, what I now recognised as the swarm of bees, the drones quite easily distinguishable from the workers, and all in rapid whirling motion, as in the morning. This scene continued to be present to me as long as I remained awake, and occasionally when I awoke in the night, nor had it entirely faded away by the next night, although much less vivid."

These mental pictures can sometimes be seen by others than the viewer, that is to say by clairvoyants.

FRANZ HARTMANN M D wrote an article on Psychic Forces in the *Occult Review*, April, 1907, in which he gave many examples of mental pictures being so seen. The following is one of them. "I was once present at an examination of a school, and one young lady recited Longfellow's poem of Hiawatha and Minnehaha. The story of Minnehaha made a great

impression upon my mind, but after a while I thought no more of it. Perhaps a year afterwards I went to see the well-known medium Charles Foster at Houston, Texas, for the first time, and as I entered the room, he immediately exclaimed 'Oh, what a beautiful Indian spirit comes here!' Her name is Minnehaha. She sends you a message of love."

(337c) The experimental reproduction by means of crystal gazing of pictures stored in the memory was carried out systematically and successfully by Miss A. GOODRICH-FREER as described in her work *Essays in Psychical Research* and recorded in the *Proc.* of the S. P. R. May 1889. In her book she says "I think that a great deal of crystal gazing can be explained as the effect of a high degree of visualising power producing imaginary or memory pictures." Miss Freer records how at times things unconsciously seen, or words unconsciously heard by her have shown their persistence in her memory by appearing in her crystal, which proves that one may be in error in thinking he has never seen nor heard this or that. That what we have seen is often registered very exactly and in great detail in our memory is known to those who can visualise. Miss Freer was able to read in her crystal an advertisement which she had passed but not taken cognizance of. She was able to recall in the crystal the heading of the day's paper and thereby ascertain the day's date which she had forgotten (consciously), (*ibid* p. 110)

It is not difficult therefore to conceive that Extras, however full of detail, have been so recorded and stored in one's memory, and the transference of them on to photographic plates comes within the range of the feasible and of the domain of law.

Can these pictures in the crystal be seen by others? Mr. THEODORF BESTERMAN says in his work *Crystal-gazing* "In collective scrying two or more persons simultaneously see approximately the same vision in the speculum. The qualification is necessary, for in none of the best attested and detailed instances of such visions did the scryers see precisely the same vision. This forms the most puzzling of the various aspects of this puzzling matter."

If a memory picture put upon a crystal can be seen by others (perhaps by clairvoyants only) we should have in this fact possibly a first step towards a comprehension of the evolution of psychic photographs of this class "b."

If Miss Freer had gazed on a suitable sensitive plate (in non-actinic light) instead of on a crystal would she have produced a picture upon the plate?

The crux of the matter is whether there is any objectivity in these crystal pictures. This might be decided by photography. It is unfortunate that no series of experiments of this kind has, as far as I can learn, been entered upon. The only experiments of the kind which I can find recorded are one by Lt.-Col. E. R. JOHNSON and one by the late Mr. HENRY BLACKWELL, both with Mr. Bourns as medium. The first is described, with an illustration of the result, in Coates' book, pages 112 and 113. Col. Johnson wrote there "It was taken under test conditions on one of my own plates." Col. Johnson regarded the Extra (a child's face) as a reproduction from a painting [a memory picture of it?] and not a real person. This was in 1908. Mr. Blackwell's result was obtained previously, viz., in 1905. In his case also, the result was a child's face. Concerning this experiment Mr. Blackwell wrote "At a sitting with Mr. Bourns I held a large glass crystal in my hands, he (Mr. Bourns) soon saw in it the face of a young girl. I requested him to photograph it at once." The picture obtained (with a note in Mr. Blackwell's handwriting at the foot of it) is illustrated on p. 277.

Readers interested may like to compare these two results (that printed here and that in Coates' book). They appear to be identical, even as to the reflections of light from the crystal. As noted, there was three years interval between the taking of them.

The fact of the identity of these two results raises problems which only future experiments can decide. In the meantime, these two pictures cannot be accepted as settling the question as to the objectivity of visions seen in crystals.

At the present day students of this subject regard the faces appearing as Extras not as representing a spirit or ghost, but rather as pictures. Those who hold the spiritualistic view suggest that the disembodied spirit has the power to project a picture of himself as he was on earth on to the photographic plate. Others regard all such pictures as being thought-forms from the memory store-house of the incarnate spirit or from etheric (Akashic) records. Good and striking examples amounting to proof of the use of thought-forms in psychic photographs are the many instances of the appearance of Extras representing a deceased person of whom no picture existed or as seen in illness during the last days of life, p. 284 (272), p. 285 (274), p. 311 (329), p. 313. See also Synopsis "D."

Concerning a Hope case where a mother obtained an Extra which was similar to a photograph in a locket on her person, Mr. JAMES COATES wrote in the second edition of the above-mentioned book—"My conjecture is that the mother had a burnt-in memory of her boy and strengthened her vision by frequently looking at the locket." (Cf. (332) p. 314.)

Mr. J. TRAILL TAYLOR (already quoted) says concerning psychic pictures of recognisable likenesses of deceased persons "I suggest that they are mental emanations from the medium projected, not necessarily consciously, on to the sensitive surface of the plate. When Mrs. Lincoln got her husband's portrait through Mumler, she probably had conjured up his likeness in her mind and this had been projected either by her own or by Mumler's mediumship on the plate. This is mere surmise on my part."—(*Borderland*, Vol. II, p. 241.)

Mr. FRED BARLOW wrote in *The Case for Spirit Photography*—"Sometimes the psychic



pictures are facsimile copies of pictures no fraudulent medium would think of producing, and, like faces in our dreams, they may come from the subconscious."

Man has observed the similarity of the lens of the eye to lenses he manufactures, but up to the present we have not discovered the counterpart in our bodies of the photographic prints and the system for storing them for ready reference as evolved in our big cities by specialists for the service of the daily press.

Analogy forces upon us the view that such exist, as also other means of providing the sense-consciousness with the materials for exercising the function of memory.

What is the present day view of the physiological substructure or instrument of memory if such exists?

A small book *The Basis of Memory* by W. R. BOUSFIELD, K.C., F.R.S., deals with this subject of Memory. It is more fully handled in his larger work *The Mind and its Mechanism* (Kegan Paul & Co.). The author supports the view that memory depends on records in 'psychical structure' and says "Apart from the theory of Memory, there are various psychophysiological phenomena, which appear to demand the postulation of a 'psychical structure' for their satisfactory explanation." This psychical material he calls 'psychoplasm' (p. 40). As the basis of psychoplasm he suggests some modification of the ether which is other than protons and electrons, and therefore does not come under the definition of matter. He says this substance is as hypothetical as the ether and no more so.

As the word "psychoplasm" has been used for ectoplasm perhaps the word "mnemoplasm" might be used for the memory substance. Does ectoplasm bear any relation to this mnemoplasm? On account of ectoplasm shaping itself into various limbs or even the whole figure of the human body it has sometimes been called ideoplasm.

In this connection the photographs obtained by Madame Bisson and Dr. von Schrenck-Notzing with Eva C. in Paris and by Dr. Glen Hamilton in Winnipeg (p. 288 (281)) are of great interest, in the latter Extras are imbedded in what from the published accounts is genuine ectoplasm (not cotton-wool).

Prof. WILLIAM McDUGGALL, F.R.S. also favours the view of a non-material substance or psychical structure as the repository of true memory. In his work *Body and Mind* he outlines in a chapter on memory a theory which he says on p. 345 "relieves us of the impossible task of conceiving a physical basis for all memory, and allows us to believe that true memory is conditioned by the persistence of modifications of psychical structure or capacities." He argues that in addition to the neural system of mechanical associations (producing habits) there must be a psychic-substance-memory for "meanings" among which he includes pictures.

Prof. HENRI BERGSON says in *Matter and Memory* "Pure memory is a spiritual manifestation. With memory we are in very truth in the domain of spirit."

The possession of clairvoyant power by many mediums for psychic photography (Hudson, Boursnell, Madame d'Esperance, Wyllie Hope, Mrs. Deane) is a strong support for the thoughtform origin of these "b" Extras.

No picture can appear on a photographic plate in a normal manner without the necessary apparatus (transparency of some kind or camera or such like) with a directing intelligence using it. So also with psychic photographs. One cannot conceive their coming on to plates without the necessary manipulation and directing intelligence, whether the original of them be a material picture or a thoughtform.

We have found that some sensitives for psychic photographs are tetramets and possess clairvoyant power (and we do not know that the others did not possess the fourth dimensional power). Is it a combination of these two faculties which enables such sensitives to produce these Extras? Does mnemoplasm or the psychic-substance of memory exist in the fourth dimension or in some ultra-material substance, and have tetramets the power to make contact with it, that is to say, to see the pictures therein and use them?

If we assume that the mnemoplasmic pictures are accessible to the operators through the medium's clairvoyant and fourth dimensional powers and that by means of the latter the actual photographic slide used in the experiment is re-employed in the production of the Extra, one can envisage the source of the class "b" Extras and of the double-exposure marks which have appeared with some of them under the most rigid conditions. Only the results of my H and F experiments embolden me to hazard such a guess. There must be some explanation of them other than trickery.

When the faculty of clairvoyance has come under scientific control and psychologists have greatly extended its range and are enabled (maybe by some instrument evolved through the study of psychic photography) to produce in court copies of the mnemoplasmic records of an accused or other person, the time of judge and jury will be much spared and justice will be more unfailing. When that situation arises it is to be feared that psychologists will be treated as were the inventors of machines by the Erewhonians of Samuel Butler (338). Class "c." There remain many Extras which cannot be placed either in class "a" or class "b," such as the likeness of Lieut. McKenzie, son of Mr. and Mrs. Hewat McKenzie, mentioned p. 311 (331), the identified psychometric Extras obtained through Wyllie, particulars of which are given in Coates' book pp. 143 et seq., and many other similar Extras, psychographs, etc., to be found in the same work and in psychic literature. For these no conjectural psychological explanation can be put forward at present. As Dr. Glen Hamilton said of his results "Back of such phenomena supernormal intelligences appeared to be at work independent of the medium's will or desire" (*Light*, 1931, p. 647).

## CONCERNING SOME EXTRAS FROM Mr. BLACKWELL'S COLLECTION.

It is well known to students of the subject that Mr Henry Blackwell had great experience in psychic photography. He had many sittings with Mr Bournsell, Mr Hope and Mrs. Deane, also with mediums for photography in Canada and the United States, and had a collection of some two thousand Extras obtained at his own sittings, including deceased relatives, the faces of a great number of well-known statesmen, writers, politicians, also fairies, flowers, etc. (See Coates' book, pp. 84-87, 219-222)

Mr Blackwell was a convinced spiritualist and his long-continued practical experiments confirmed him in his conviction. He regarded the photographic Extras as the work of the departed in the spirit world, and his experience with mediums, photographic and other, was so vast that his interpretation of the phenomena he witnessed must carry much weight.

He kindly gave me permission to use illustrations of some of the Extras in his collection and described them for me. I have no right to sit in judgment upon his opinions in this subject, I therefore print his descriptions in his own words.

While leaving Mr Blackwell to express himself in his own way I feel I am at liberty to state that my view is that we are not yet equipped with sufficient knowledge of the conditions surrounding us or the possibilities of the spiritual side of our organism to come to any definite conclusion as to whether the spiritualistic theory will ultimately prevail over the animistic in this branch of psychics.

### *(339) Mr. Blackwell's own descriptions of some Extras.*

Mr Blackwell wrote —

It has long been known that the spirit people can and do occasionally reproduce the appearance of normal photographs and engravings, more or less exactly, and possibly for two reasons (1) because it is easier for the spirit sitter to remember by the aid of a former portrait (2) because the unseen workers wish to provoke discussion of the subject and so make it more widely known.

It appears to me that two most valuable points are often overlooked —

- (1) "That the spirit friends are frequently 'taken' after having previously promised to manifest
- (2) That clairvoyants have on many occasions seen them posing for their portraits and in some cases changing their positions. One lady was taken with me three times in different poses and as quickly as Mr Bournsell could change the slides.

Promises voluntarily made to me in Canada were kept in Mr Bournsell's studio in Shepherd's Bush, while some were taken by W M Keeler in Washington, where also relatives and others appeared who had been photographed in London.

In accordance with a promise given by him John Knox was photographed by Mr Bournsell who both saw and described the old Reformer. Unfortunately, he came as in an engraved portrait of him with the exception of apparently wearing a flat hat instead of a skull cap. The negative did not show any process or engraver's markings, but, of course, he may possibly have refreshed his memory by studying the original oil painting. Later, he came through a trance medium in Glasgow, to whom I was a complete stranger, and referring in his remarks to this portrait said it was a good picture of him (thus endorsing Carlyle's opinion) but he liked his flat cap better than the one there shown. Some months afterwards when in Nova Scotia he gave me a further interesting message through a remarkable clairvoyant, Mrs K de Wolfe, and I understand that he manifested through a non-professional sensitive a few years since in London.

### *(339a) Mr. Blackwell's niece Extras.*

"The same medium in Glasgow also described my little niece dressed in what looked like a holland frock with a blue sash, socks and shoes, and said on my return to London she would be taken with me like that. Accompanied by a clairvoyant friend we made our way to Mr Bournsell's studio but my spirit visitor was there before me, as on our arrival my friend at once saw her standing by the background.

"A capital full-length portrait resulted, with her hands clasped and in a thoughtful attitude. Fig 440." See (339b)



Fig 440



Fig 441

"About a year afterwards she was again taken holding out her hand to me and wearing the same dress which has been recognised by her mother. This time she was seen both by Mr Bournsell and another clairvoyant who was with me. She was also taken with her mother and we now have five spirit portraits of her and all different."

(339b) [Comment--Above (Figs 440 and 441) are illustrations, from Mr Blackwell's collection, of two of the Extras obtained of his niece as described in Coates' book, 2nd edition, pp 85/86. It is curious that the first Extra was described by a medium in Glasgow (a stranger to Mr Blackwell) and its appearance on a photograph of himself in London foretold by her, and was seen by another clairvoyant who was with Mr Blackwell when he had the photograph taken by Mr Bournsell in 1901. At the sitting in 1902 the figure was seen and described as holding out her hand, by another lady clairvoyant who, desiring to meet Mr Bournsell, accompanied Mr Blackwell on that occasion. "A few moments later the medium came into the room and immediately said 'Why, there's your little niece, Mr Blackwell, and she's holding out her hand to you. Be very still and I'll take her'."

Mr Blackwell stated (Coates' book) in connection with each of these two sittings that he took his own plates and, being an amateur photographer, assisted in the development, and in connection with the second Extra he mentioned the fact that he had marked the plates (it was his habit to initial and date his plates).

In *The London Magazine*, January, 1910, Mr Blackwell wrote "In my many sittings with Mr Bournsell, extending over a period of ten years, a fresh packet of plates has been taken each time, initialled and dated usually, placed in the slides, the camera examined, and, with but few exceptions, the plates have been developed immediately."

Mr Blackwell himself pointed out in *The London Magazine* that although over a year elapsed between the two exposures, the frock and pose generally are remarkably similar and in Coates' book he mentions that the folds of the dress are only slightly altered, but the position of the arms and hands is quite different. One must, it would seem, go a little further and say that, except as regards the hands and arms, the portraits are identical, one being the reverse of the other, and admit that no such absolute identity is conceivable if the child had been free to move about during the intervening fourteen months. We are, therefore, driven to the conclusion that the two pictures were taken within a few minutes of each other. If we dismiss the fraud theory as untenable in face of the conditions and the clairvoyances we must fall back upon pure guess work. It has been suggested by some students of this subject (Mr Stead for instance in *Borderland*) to explain the repetition of Extras which had been observed now and again, that the operator having made the necessary negative holds it in reserve. (See (303) p 295. Major Spencer thinks he obtained evidence in an Extra of the use of a transparency (see (275) p 285). In the case of Fig 441 the transparency must have been the full size of the plate as the pattern of the carpet is seen in the original to extend over the lower part of the sitter's figure. F.W.W.]

(339c) *Mr. Blackwell's Parents.*



Fig. 442

The two upper pictures are of life portraits  
The two lower are enlargements from Extras

*Mr. H. Blackwell loq. (contd.)*

Now as to the aisen ones sometimes appearing the same as in their normal portraits Several years ago during a course of sittings which I had in my own home with a friend — a business man but then a wonderful materialising medium and non-professional — a number of spirit friends including my father mother and niece materialised for the purpose of being photographed Fig. 442

With the help of friends I made use of four cameras simultaneously with excellent results

In each sitting the medium was photographed with the spirit visitor who was quite visible to all present by the aid of my red lamp Flashlight was used in each case

I considered that this was a most valuable experience proving as it did that those from the Other Side occasionally can and do appear exactly as represented during their earth life This therefore of itself is no evidence whatever of fraud

(340) Both my father and mother as to their features manifested very much like the last portraits we had of them but in accordance with my mental request they made alterations in one or two details of dress (Observe the differences in the ties in the one case and in the caps in the other)

(341) [Comment — The similarity between the above Extras and the life portraits is obvious Another interesting feature about them is that the surround or drapery shows straight folds (seen in the original photographs but not in the above reproductions) such as one sees in sheets Now it is a fact that close by where the photographs were taken was a linen drying cupboard in which were folded sheets Mr Blackwell suggested that sheets from that cupboard were etherialised and used as surrounds The fourth-dimension hypothesis to account for the facts seems more easy of acceptance In a room below the floor where the

photographing took place were enlargements of the life portraits, hanging framed upon the wall. These portraits and the sheets would have made excellent models for the Extras. Mr Blackwell assured me there was no opportunity for trickery. These points in the Extras seem worth recording, and when extraordinary facts having similar curious features are observed in different parts of the world one begins to give them some notice. In Dr Glen Hamilton's experiments in Winnipeg the guide Walter announced that he had a sheet ready folded which would appear at a subsequent sitting and it did (with its folds) covering the whole length of the recumbent medium, see illustration in *Psychic Science*, January, 1934  
F W W]



Fig 443

Fig 444

Fig 445

(341a) [Comment—To enable each reader to form his own opinion of these remarkable photographs I reproduce here three larger illustrations of two separate Extras obtained at the sitting on the fourth of November, 1909. Figs 443 and 444 are of the same object photographed by two cameras. Fig 445 is a representation of a second appearance of the same figure. The sitter in the foreground is the medium.

Of the female figure obtained at the same sitting there were also two separate Extras, to which the particulars appertaining to the above illustrations apply also in every respect.

There are several features in these photographs which are easily discernible and of importance in helping the formation of an opinion concerning them—

1 The faces are all exactly alike—no difference is perceptible in them in the two pictures obtained by the two cameras—the inevitable conclusion is that they are flat pictures. (Note Mr Blackwell's mental request that some alteration in the dress of each should be made in the representations.)

2 The surround is not flat, it casts shadows which are different in the two pictures, Figs 443 and 444, obtained of one and the same object by the two cameras, note especially the dark shadow on the beard and shirt in Fig 443 which picture was taken with a camera more to the left (of the viewer) than the camera used for Fig 444.

3 That the Extras were objective is shown by the fact of the surround casting shadows as mentioned above and showing the shadow of the medium's head as in Fig 443, and being obscured by the sitter's body.\*

4 If the Extras were of a substance capable of affecting light rays so as to cast shadows they must each have been 2 feet to 2½ feet in height—there were at least two separate Extras seen and photographed at this sitting—there may have been others among those in the collection which bear no date—it seems incredible that the medium could have concealed on his person objects of such a size and put them in position one after the other. Mr Blackwell states that he had a red lamp. He does not state that it was alight all the time.

5 Note the horizontal creases in the surround, Fig 445, seen better in Fig 446, p 325, which is a portion of an Extra of the female figure obtained at the same sitting as Fig 443. F W W]

\*See the shadow thrown by a sitter's hand on to a very large Extra illustrated in Fig 21, on p 109 of Coates' book. No one has suggested a normal explanation of this.



Fig 446

[Fig 447 shows the result obtained with the same medium when the late Mr Glendinning who had great experience in such experiments (he had published many years previously his well known work on psychic photography *The Veil Lifted*) had one of the medium's hands in his own and the other hand of the medium is seen

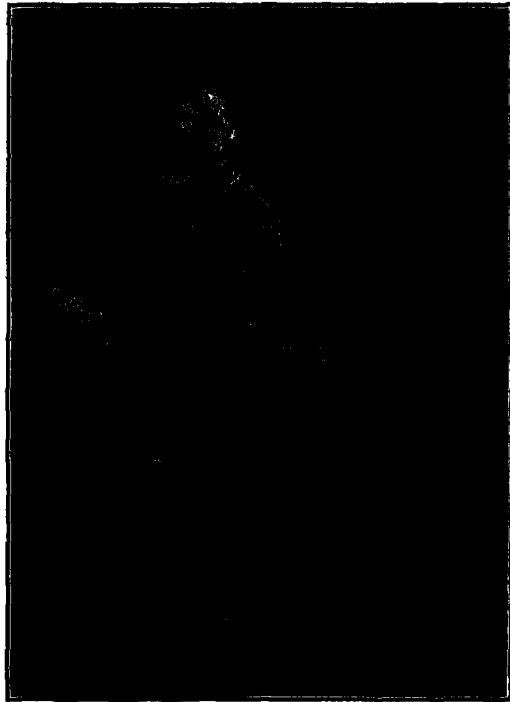


Fig 447

It is difficult of belief that these pictures were supernormally produced but such belief is difficult however stringent the conditions. One is reminded by these Blackwell Extras of those obtained with Linda Gazzera Figs 447A and 447B illustrated in Imoda's book *Fotografie di Fantasma* pp 110, 244 and others (see (308) p 299) F W W ]



Fig 447A



Fig. 447B



Fig 452



Fig 453

[The above pictures are made from two photographs given me by Mr Henry Blackwell, who likewise kindly furnished the following particulars concerning them

The photographs were taken by himself by flashlight, at the house of his friend, Mr Glendinning, author of *The Veil Lifted*, well known in his day as a reliable investigator of psychic phenomena, see Coates' book and *Borderland* He was, I believe, the first to obtain skotographs

Mr Blackwell was in the habit of attending private sittings held at Mr Glendinning's, a private lady medium being present There were frequent materialisations, chiefly of a boy, and of Mr Glendinning's wife (deceased) Before these photographs were obtained the materialised form of Mrs Glendinning had been visible for some time and had made touches on her husband for healing purposes The form was recognised without a doubt by those present, including Mr Blackwell, who assured me he had seen and recognised her form at many such sittings Mr Blackwell considered that the figure became covered with drapery because it could not withstand the strong flashlight The medium appears to have been much startled by the flash and made much movement especially as seen in the illustration on the right where she has apparently bent forward (?) Mr Blackwell held that the excellence of the results obtained at the Glendinning sittings was due to the great sympathy existing between the members of the Circle Concerning Mr Glendinning's character and experience see Coates' book, *pp 69 et seq* F W W]

### (342) CONCERNING Mr BOURSNELL'S PHOTOGRAPHIC MEDIUMSHIP

Mr COATES wrote in *Light*, Feb 19th, 1921 "Mr GAMBIER BOLTON, late Hon Secretary of the Psychological Society, London, informed me of his investigations into Mr Bournsell's photographic mediumship This shrewd and cautious experimenter testified to the genuineness of Mr Bournsell and his work at the very time that that medium was under a cloud

Elsewhere Mr Bolton, author of *Psychic Force*, wrote of himself that having had experience in all branches of photographic work (including various phases of 'trick' photography) extending over a period of more than a quarter of a century, and having been constantly called upon to give expert evidence on photographic matters in the law courts "I feel competent to advise with regard to where it is possible to introduce fraud in connection with the production of so-called psychic photographs

Mr A GLENDINNING, the well-known expert in psychic photography, author of *The Veil Lifted*, gave an account in *The Spiritualist*, Jan, 1904, of skotographs he obtained under excellent test conditions with Mr Bournsell on Nov 23rd 1903 Mr Bournsell held a packet of plates (supplied by Mr G who had previously taken down the number, etc, printed on the packet) for three minutes under Mr Glendinning's *close and continuous observation* (Mr G's italics) The latter took the packet to the dark-room, opened it and developed the plates, which were not touched by Mr Bournsell until they were finished

On all the plates (four) there were abnormal results On one the form of a female with a nun's head-dress The four pictures were all different, although the plates were all wrapped together in one paper in the box.

## (343) CONCERNING Mrs DONOHOE'S SKOTOGRAPHS.

*Mrs Donohoe used  $\frac{1}{4}$  plates Many of the illustrations herein of her results are X  $\frac{1}{4}$  linear*

A lady seemingly endowed with extraordinary power to produce skotographs has recently become known in London. This is Mrs Madge Donohoe. Mrs Donohoe is possessed of means and bears all the expenses connected with the production of these skotographs herself, she is an ardent spiritualist and does not put her peculiar endowment to any commercial use.

It is clear to all who come in contact with Mrs Donohoe that she is a lady of refinement and high culture. I give here a letter from a gentleman who has known her many years, namely, the Editor of the high-class weekly, the *British Australian & New Zealand*, published in London —

"Dear Sir,

August 12th, 1931

I have great pleasure in replying to your letter regarding Mrs Donohoe, whom I have known for about twenty-three years, ever since I came to England. Before that I knew her by reputation as one of the founders of the Austral Club, a journalist and a writer of some note in Australia, and belonging to a family which has contributed members to the preaching and teaching professions. Among them, now, are Professors in some of the leading Universities of the world. Mrs Donohoe is the widow of a distinguished war correspondent. In 1909 Mrs Donohoe represented Australia at an International Women's Franchise Congress in London, when, if I remember rightly, we published an article about her in this paper.

Of Mrs Donohoe's standing among her fellow countrymen there can be no question, and, personally, I know her to be quite incapable of anything in the way of 'faking' with regard to phenomena in the spiritualistic origin of which she so ardently believes.

It is certainly curious that the non-test plates show so much better results than the test ones. I am quite unable to explain it, but am equally sure that it cannot be accounted for by any manipulation of the non-test plates by Mrs Donohoe.

Yours faithfully, (signed) C H CHOMLEY."

The last paragraph of Mr Chomley's letter refers to the fact that, willing and even desirous as Mrs Donohoe is to have her powers submitted to tests at the hands of those who make a study of psychic phenomena, the results of such tests are very poor compared with the bulk of the 4,300 results obtained when her plates were developed by her local photographer Mr L. —

Mrs Donohoe has continued week after week now for some years to obtain these skotographs and is convinced of their supernormal origin, chiefly on account of the nature of a great number of the pictures and messages she has obtained which she considers are without a doubt intimately connected with her personal memories and affairs. Besides (she says) she obtained curious markings on her plates when they were developed by others before she knew Mr L. — among them Messrs Whiteley, Messrs Parkes the chemists, at Mrs Deane's class at the British College of Psychic Science, by Mr Hope, also on two occasions at the British College, some forty or fifty by Mr Porter, Mr L. —'s predecessor, by Mr Blood, a professional photographer of Southampton, recommended by Sir A C Doyle, by Mr Gillingwater (professionally conversant with photography), by herself at her home assisted by Leslie Curnow, by Mr Chomley many times, and by others.

The results were nothing like as striking and definite as those obtained by Mr L. — and, not realising the importance of the matter, Mrs Donohoe did not preserve them carefully and most of them are mislaid or permanently lost, the few which I am able to illustrate are to be found on page 328.

Mrs Donohoe submitted to tests by Major Mowbray of the British College of Psychic Science. He obtained no results. Mrs Donohoe is particularly anxious to have results through me (the author) and with that end in view I have developed many scores of her plates (supplied sometimes by Mr L. — and inserted by him in her slides) at her own home, at my warehouse in her presence, at my own home, at my photographer's, always there has been nothing on the developed plate except on the two occasions mentioned below. It must be remembered that when Mrs Donohoe uses plates for test purposes she takes slides from her ordinary stock, which have been loaded by Mr L. — in the ordinary way without any special instructions. One would expect on developing them, if anything came up, that the results would be similar to the results usually obtained when Mr L. — develops the plates, but such is not the case.

On one occasion several slides taken promiscuously from her stock (slides loaded by Mr L. —) by Mrs. Donohoe were sent me and were developed by my professional photographer, on one of the plates a strange unusual mark appeared.

On another occasion when four of Mrs. Donohoe's usual L. — plates were developed



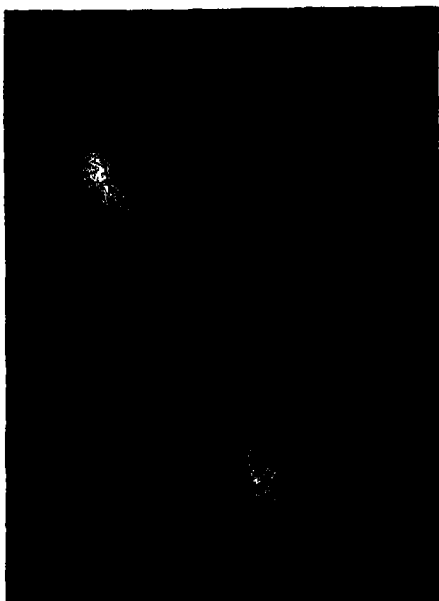


Fig D/124



Fig D/o6

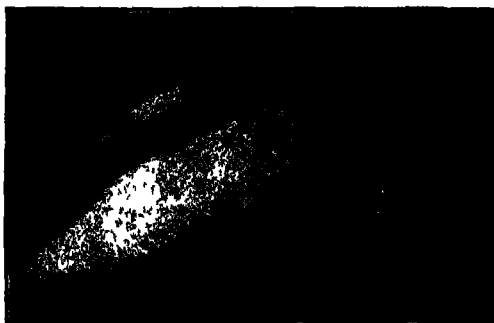


Fig D/T9



Fig. D/T21



Fig D/o8

D/124, D/T21 Results obtained at strict Gillingwater (assisted by Mr F Boddington) test, plates not supplied by Mr L—and untouched by him until developed, Mr Gillingwater put the plates in the developing bath. D/T21, is a very convincing result, it represents C D \* (Conan Doyle), compare it with Fig D/1474, p 330 where similar ticks represent M.D †

D/o6, D/o8 Developed by Mr L—'s predecessor. For particulars of D/o6 see p 330  
D/T9 Plate supplied and developed by Mr Blood, a professional photographer of Southampton

\* Three ticks third, four ticks fourth letter of alphabet.

† Martin Donohoe.

by Mr Harry Price in her presence two of the plates bore quite definite markings

If the pictures are due to Mrs Donohoe's influence, why do they not appear on the Donohoe plates I develop? Has Mr L—— some special method of developing? He says he uses the well-known pyro developer. Hardly one among the dozen or so plates she sends weekly to Mr L—— is a failure. I have used pyro and I often developed as a test an exposed plate of my own in the liquid used for Mrs Donohoe's plates. These control plates of mine always developed out quite normally. When Mrs Donohoe and I were present at Mr L——'s studio while Mr L—— developed some of her plates nothing better came on them than blotches such as could be produced on sensitive plates by drops of an accelerator falling from a height. Mr L—— was averse to being troubled by my attending further developments by him.

The *Daily Sketch* of the 23rd Oct 1935 published the following answer given by Mr L—— to a question put by their investigator concerning his development of the Donohoe plates — 'I was rather frightened of what came on at first' he said. 'Unaccountable pictures from just nothing! Now I am used to it but I am still as much mystified as ever.'

Naturally I have suggested to Mrs Donohoe that she should send her plates for a period to another photographer. She replies that there is no other photographer within a convenient distance that, being a very busy person occupied with the administration of some property she owns and her own domestic affairs she has no time to use other than the means close at hand. She is satisfied that Mr L—— could not, even if he would produce the many pictures so intimately connected with herself which have appeared.

Mrs Donohoe suggests that it is quite conceivable that there are favourable conditions under which these psychic photographs can be obtained and others under which they cannot and that the nearness of Mr L——'s establishment to her and the regularity of the bi-weekly proceedings (treatment and development) may be among the propitious conditions. An experienced authority in psychics thinks that possibly we are in the presence here of a case of "dual mediumship" in which, as in the many instances of automatic writing, one is used as "transmitter" and the other as "recorder". I offer no opinion on this.

Such in a few words is the position as regards Mrs Donohoe and her skotographs.

In view of the fact that it is out of the question that Mrs Donohoe should be a party to trickery (had she the time or photographic knowledge requisite, which she has not) there do seem to be so many such curious things in a number of her productions as to make it worth while putting on record particulars of some of the most interesting of them, notwithstanding the adverse features. Mrs Donohoe draws attention in her account which follows this introduction to the fact that many of her results contain subject matter which has obvious reference to events closely associated with herself. These probably have their origin in Mrs Donohoe's store of knowledge, her past history and her past and present thoughts. Examples of these are the Australian national flowers the Waratah and Christmas-bell pp 332 and 333 of especial interest to Mrs Donohoe who comes from Australia. Another out of the way design is D/29 p 336 paragraph (363). Then we have the six skotographs illustrated on p 334 connected without a doubt with Mrs Donohoe's thoughts. The reader will find many more such mentioned by Mrs Donohoe.

At a time when the author was visiting Mrs Donohoe with reference to her skotographs it would seem that the intelligent entity operating through Mrs Donohoe made use of some of the author's memory pictures. These results are dealt with in paragraph (364) p 338. Another skotograph which appeared at that period is illustrated on p 370 (the only space available). No description came with it and there seems no explanation of the appearance of it other than the following. Visitors to Folkstone will remember an outstanding feature in the neighbourhood of that town, a little round building on the top of a hill known as Brockman's summer house. Like others the author a frequent visitor to that town was much struck with its isolated position, and made enquiries about it. As soon as he saw the skotograph Brockman's summer house arose in his mind.

(344) In March 1934 a good test was made with Mrs Donohoe. I loaded two single metal slides with plates marked by myself. I sealed the slides with printed wafer paper in such a manner that they could not be opened without detection. I filled two other similar slides with plates also marked by me, the sealing of these two latter slides was not done so securely. This, however, should not affect the results except as regards Mrs Donohoe herself, for Mr L—— did not have them previous to the developing. Mrs Donohoe treated these four plates together with two others in unsealed slides in her usual manner. She and Miss Hagon, of "Casa Nostra," 28, South Hill Park, N W 3, took the slides with them to Mr L——'s studio for development. Mr L—— mixed the chemicals and poured the chemicals on to the plates but he did not handle the plates until they were developed. As stated, Mrs Donohoe and Miss Hagon were present and saw everything and Miss Hagon reported as follows as regards herself —

Dear Mrs Donohoe,

5th March, 1934

I called at your house at 7.45 p.m. and received from you a packet of six photographic slides, four of which were bound with strips of paper and sealed. The four, I understood from you, had been prepared for the test by Mr F W Warrick, and on the plates should be found when developed his signature and the date on which he loaded the slides.



Fig D/1474



Fig D/1471

D/1474 The photographic print itself shows quite distinctly 13 marks in a ring and 4 central marks. The above block does not show them all

We then proceeded to Mr L——'s studio. I carried the slides which neither you nor Mr L—— touched until each one was emptied and the plate it contained developed. I broke the seal of each of the sealed slides, removed the plate and placed it in the developing dish which Mr L—— had placed ready for the purpose. Mr L—— then poured the developing mixture over it and did not himself touch the plate until the impression had appeared. You and I watched the whole time and know that any other manipulation of the plates except that which I state here could not possibly have taken place. On each of the six plates a clear and definite impression came, the two plates from non-sealed slides showing a vase of flowers and the head of a nun respectively. On one of the sealed plates there was a swastika and on number D/1474 came what looked like a flight of birds or arrow heads in two groups of 13 and 4\* which you explained stood for your husband's initials, M D. In addition to the impression each of the sealed plates showed Mr Warrick's initials and a date.

Each plate was developed separately

Yours sincerely,  
M HAGON

The result was

The two non-sealed plates showed a vase of flowers and the head of a nun.  
The less securely sealed bore the swastika and the arrow heads. D/1474 and D/1471.  
The most securely sealed plates bore much less definite markings.

(345) *Comment* — It is the same tale one has to tell with nearly all tests of psycho-physical phenomena. The more stringent the test, the less the result.

On a previous occasion (see Fig D/T21, p 328) when the test was a very severe one and testified to by Mr Gillingwater to me personally, arrow heads or ticks appeared forming the initials C D. It looks as though when the conditions are very difficult (the obstructions many) the operator has not time or opportunity to produce a definite picture but does the best he can and so produces a simple form of ticks. D/T24, p 328 was also obtained on this occasion, on a test plate supplied by the author.

### (346) *Mrs. Donohoe's own account of her Skotographs.*

It was in 1921, when I was attending a class for Spirit Photography held by Mrs Deane at the British College of Psychic Science, that I first heard of Skotography from a fellow student. She told me that impressions could be obtained on photographic plates simply held between the hands or strapped to the forehead. The usual procedure, she said, was to get a packet of plates and, without opening it, carry it about on one's person, sleep with it (all this so as to "magnetise" it), and finally holding it—preferably to one's forehead—to ask the Spirit Photographers to impress it. I experimented with this method and had some success, but afterwards modified it for the one I now use.

\* The 13th letter of the alphabet is M, the 4th D.

I sit twice weekly at night, in a darkness and quiet as absolute as I can achieve, holding pressed against my face a photographic slide containing a sensitised plate. I then, through movements (spelling out) of the slide, talk with the unseen operators and implicitly obey their instructions. Only one plate is impressed at a time. A definite signal announces the beginning of the experiment, another, the end.

(347) In addition to obtaining skotographs in the manner described, I have had the curious experience of unexpectedly getting them through a camera. Several times when I have tried to photograph one or more of my friends, on development the plate has shown the sitters blotted out a design (Extra) taking their place. Some of these results would appear to show that the unseen operators enjoy perpetrating little jokes. Thus on one occasion when I photographed a young French girl who was staying with me, and whose pleasure in the discovery that "two pence" was pronounced "tuppence" had led her to repeat the delightful expression some dozen times in the course of the day, the developed negative showed no sign of Henriette—only two large round discs (*Fig D/1, p 338*).

(348) One of the most amusing skotographs I have had was in connection with a well-known author for whom I was seeking evidence. With him in my thoughts, I held two plates at the same sitting and sent them to be developed. When I called at the photographer's to see whether there were any results (for I often had blanks), he told me there was something very curious on one—a button, and showed me the negative. There was a splendidly clear button on it. I asked the photographer to make some prints and post them to me. I asked my friend "Does a button mean anything to you?" He said that the only connection with a button in his thoughts was that about a fortnight before he had done something over which he had felt immensely proud—he had sewn a button on a pair of trousers—for himself. I opened the envelope containing the prints, and lo! there on one was a button and a pair of trousers.

For illustration see *p 328, Fig D/66*. [The two holes in the button have been attenuated.] Mr I — had nothing to do with this or D/1.

During the years 1921 to 1925 I sat at irregular intervals and obtained many skotographs of varying degrees of interest, several of which showed co-operation with my mind. In 1929, after an interval of nearly four years, I began sitting again, this time regularly, and I now have a collection of over 4,300 skotographs. They form an amazing picture gallery, and I myself never fail to be thrilled by the wonder of them, not only because of the miraculous manner in which they come to me, but by their own intrinsic quality and beauty, which testify to the versatility and skill of their unseen authors. Their variety is bewildering. Landscapes (often peopled), flowers, star constellations, jewels, birds, hands, eyes, faces as clear as in any ordinary photograph—all are there.

It is true that since February of 1929, Mr L——, of Hampstead, the photographer nearest to my home, has developed over ninety per cent of my plates, with comparatively few blanks in the first years and practically none nowadays. Apart from the fact that during the twenty years he has been following his profession in Hampstead Mr L——'s integrity has never been questioned, and that, at my request, he has signed a statement that he has in no way tampered with the plates I have entrusted to him, I have good reason for knowing how absurd is the suggestion that he fakes these skotographs. The matters with which a large number of them deal are within the knowledge of only one person in the world—myself. If faking is done, it must be done by me, as I feel sure any intelligent reader of the notes appended to the illustrations in this book will agree. I may add that, except for our business dealings, Mr L—— and I are totally unknown to each other.

(349) The script which comes on my plates forms one of the most interesting features of my work. During the first three years it was written in a simple code in which the letters consist of short chains or ropes composed of dots. The number of dots employed corresponds to the position of the letter in the alphabet, thus one dot represents A, two B and so on. Up to October, 1932, I had received over a hundred messages given in this manner. But in that month Sir Arthur Conan Doyle and my husband, Martin Donohoe, in collaboration, began sending me the life-story of one of the Pharaohs which they had heard from his own lips, and Sir Arthur, for the purposes of this tale, invented a new code to which he has added from time to time, so that it has really come in seven parts. [A pity the use of codes prevents handwriting recognition. F W W.]

(350) Many of the messages which came from my husband in the early code spoke of the flowers he was sending at the same time—on another plate. The first "I can send you flowers" reached me in August, 1930, and was accompanied by a vase of flowers. Another time came "I hope you like the flowers," with a bouquet. A third said "A posy for you, dear!" and was accompanied by D/260 in the illustrations on *page 342*.

(351) These flower gifts have lately furnished another proof that, save for skilful developing, my photographer has nothing to do with the production of the skotographs. From the time he first mentioned them five years ago, up to the 27th March of this year, 1935

(skotograph D/2110) my husband never failed to send me at least once a week flowers of some sort, either in a bouquet, vase, bowl, basket or spray. Then for four weeks (eight sittings) none came, and I felt puzzled and disappointed. So at last, before the sitting of the 27th April, 1935, I spoke to him saying what pleasure the flowers had always given me, and how much I missed them (all this, of course, was unknown to Mr L——). He promised to resume sending them and that same night two of the plates bore exceptional floral greetings. In one (Fig 2144) a messenger dove carries a waratah\* in its beak instead of the traditional olive leaf. On the other (No 2145) for the first time there is writing on the vase holding the flowering plant viz., the words 'All Love' together with the signature M D, the latter in response to my special request, as for some time he had discontinued his practice of signing the flower pictures.

\* [An Australian national flower. Mrs Donohoe comes from Australia.]



Fig D/2144

Mr Warrick, to whom I send a print of each skotograph as I receive it, and who has therefore a collection as complete as my own, can testify to these facts which I am glad to put on record through him, as they serve to disprove, once and for all, the ridiculous assertion that Mr L—— has consistently deceived me for six years, having faked the very large number of skotographs which I have given him to develop in that time. He could not possibly know about my appeal to my husband to resume sending the flowers, nor of his promise to do so.

Mr Warrick has reproduced here less than a tithe of the more than 4,300 results my album now contain. But even this relatively limited number will, I think, demonstrate to any impartial investigator how far removed they are from what I, or any photographer I might employ, could be supposed to invent. The meaning of at least a few is quite outside my knowledge. The interpretation of some I can only guess at. The great majority have for me a definite purpose and message, and what they are I shall try to explain in these notes which Mr Warrick has kindly invited me to contribute to his book.

Be happy! writes my husband in one of his code messages to me. "We do not forget you." Indeed it would seem that no anniversary, either public or private, is forgotten by the loving hearts on the Other Side. During the past few years I have been given appropriate pictures and messages for each Easter, Armistice Day, Christmas, the New Year and other public anniversaries, as well as for my own birthday and wedding day, and the anniversary of my husband's passing.

My group of workers in the Spirit World consists of my husband and four nephews. They have the occasional and inspiring help of two high spirits—Fletcher, the guide of the famous American medium, Arthur Ford, and of another whom I know only as "X."

With the passing of Sir Arthur Conan Doyle five years ago their work received a fresh impetus, for he has continued the same kind, helpful interest in my skotographs which he manifested while here. They elected him their leader, and under his guidance many pictures with explanatory script have come to me in orderly, purposeful sequence forming now a series of less than a dozen skotographs and anon one of some hundreds.

Several of the shorter series reveal how life is lived in that Other World—so curiously and surprisingly like this one—the people they meet, the glorious scenery, their homes, gardens and general environment, the recreations in which they indulge. (For examples of their games and music see p 343.)

Of the longer series the two most remarkable are those I call the 'Pharaoh Story' and the 'Luripides-Pericles-Phidias Story' respectively.

The former was told to Conan Doyle and my husband by Golden Cloud, a Red Indian chief who in his younger days had been a Pharaoh. It took them seven months and one hundred and forty skotographs of script and illustrations to transmit to me this vivid narrative of a kingship enjoyed and lost some four thousand years ago (see p 341).

I may mention that several students of Egyptology to whom I have submitted it—amongst them the well-known Mr Howard Hulme—recognise its credibility as a presentment of a fragment of Egyptian history.

The Euripides story, which began in June of last year and has already occupied over nine hundred plates in the telling, is still going on. It is full of fascinating sidelights on the Golden Age of Greece, and records of that great time many behind-the-scene incidents which are either unknown to history, or are in apparent contradiction to it (See pp 345.)

*Figs. D/139, 140 and 385 on page 335* are all Armistice Day pictures, in each case impressed on a plate held by me while listening to a service either wireless or otherwise, and given in response to my special request

In 1929, while listening-in to the Armistice Day Service, I held a plate which, on development, showed in the centre a soldier's head and round it, in ever-widening circles, innumerable dots possibly intended to represent the heads of other soldiers D/139 came on a plate held in similar fashion on the morning of Armistice Day, 1930, and D/140 on one held during the evening Commemoration Service of that date (*see page 335*).

(352) D/385 has an especially interesting story connected with it. It came on a plate which I held during the Albert Hall Commemoration Service on the Sunday preceding Armistice Day, 1931, Nov 8th. The day before, Nov 7th, I had a sitting with the Reflectograph mediums, Mrs Singleton and Mr Kirkby. Miss Felicia Scatterd, whom I had known in earth life, communicated, and enjoined upon me to take a plate to the service on the following day, saying that the Spirit Photographers were preparing something good both for Mrs Deane and myself. This injunction I obeyed. During the service Mr Craze, the President, told the audience that Mrs Estelle Roberts, the clairvoyante, had just described to him a vision she was seeing of a cross of spiritual light suspended in the air in the centre of the auditorium, above which rose a beautiful seven-rayed star. As will be seen, my plate when developed showed both of these, with a gigantic black cenotaph on the right-hand side. At its foot is a crowd of Lilliputian people, one of whom is pointing upward to the cross and star (*see page 335*).

(353) Each Easter has had its special pictures. In 1929 the Sun with rays reaching to the farthest limits of the plate was given. Fig D/53, page 335, which I call "The Arisen Soul," came on Easter Sunday, 1930, and D/52 which I have named "In the Valley of the Shadow of Death" a day or two previously. They form the seventh and eighth pictures of a pilgrim series in which that same graceful woman's form is seen travelling from darkness to light. Note in D/52 the cyprus trees on either side and the River of Death beneath. Both in D/52 and D/53 the pilgrim is holding aloft the swastika, emblem of eternal life. For Easter of 1931 I was given an egg surrounded by flowers, and the following year also an egg. With it came a message from my husband wishing me a happy Easter.



Fig D/407



Fig D/410

(354) Every Christmas has had its special pictures, of which D/407 and D/410 above will serve as examples. The hanging mistletoe and holly show that our Earth customs are not forgotten in the Etheric World. The string of bell-shaped flowers is an Australian touch, they being much used for Christmas decoration in our Southern Land. "For Christmas" was spelt out to me by my husband when D/406 and an accompanying message were being impressed. When the plates were developed, I found that the message read "You will be pleased to know we have Dr J with us." Dr J was a friend with whose family my husband and I—and, after his passing, I alone—had always spent Christmas, and he had died in the preceding August. D/406 (*page 337*) shows my husband welcoming Dr J on the Other Side. Above their heads shines an eight-rayed star (Note—The stars in my pictures are almost invariably eight-rayed, that of D/385 being an exception, namely seven-rayed, thus tallying with Mrs Roberts' clairvoyant vision).

[In a pocket calendar sent me from Australia I find an illustration of this flower-Christmas bell with the following remarks: "It flowers practically at Christmas time, hence its name, it is a native of New South Wales. It has the same significance in Australia as holly has in the old country." F.W.W.]

(355) D/4 and D/5 I had asked my Spirit friends whether it was necessary for me to hold the plate between my hands, suggesting that they perhaps could make an impression on it when simply placed on the couch beside me. They told me no, that I must hold it, and that week, possibly by way of emphasising their instructions, they impressed (on two different plates) hands, one showing the thumb but no little finger, and the other showing no thumb. That is how my hands look when I am holding a plate, as the little finger of one is hidden by the plate round which it is curved, and similarly the thumb of the other.



Fig D/4



Fig D/5

(356) D/25, as in the case of D/262, (p 336) came through a promise made by an Egyptian guide Mrs Claire Cantlon, the medium, had heard of my skotographs and suggested that we should sit together to get an impression. She told me after the sitting that her Egyptian guide had been present and had promised that I should be given an Egyptian picture. Here is the explanation of the skotograph given me by an expert — "A Budet—the Wings of the Rising Sun Sistrum—a musical instrument, rattle, carried by priestesses in ceremonies and processions." It is a combination of a Budet and Sistrum, the latter, I understand, being used in connection with the worship of the Goddess Isis.

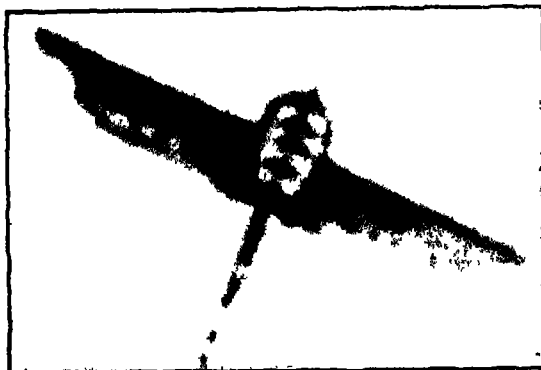


Fig D/25

(357) D/130 and D/132 came on to two of my plates one evening after I had been engaged in a discussion on the marriage tie, my opponents maintaining that there should be no legal bond, and I upholding the orthodox view. I take it that my Spirit Photographers wished to impress their conviction that the union of two hearts should mean the joining symbolised by the wedding rings.



Fig D/130



Fig D/132

(358) D/161 King Midas. This is one of the many pictures given me to emphasise something that has been said by my spirit visitors. One night during the little preliminary conversation we nearly always have before the actual work of impressing the plates begins, I bemoaned my diminished income and said how agreeable it would be if they could suggest some way of augmenting it. "Wealth can be a disaster" was spelt out in response, and when the plate I was holding at the time was developed, I was amused to find the head of King Midas on it the asses' ears serving to identify him.



Fig. D/161

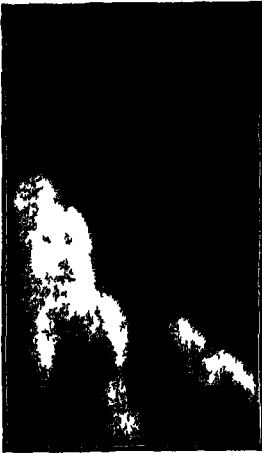


Fig D/139



Fig D/140



Fig D/53

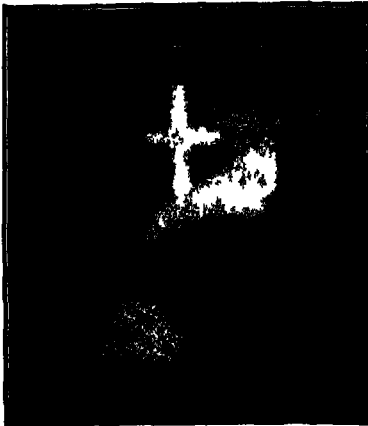


Fig D/385



Fig D/52

D/139 Received on plate held while listening in to Morning Service 11th November, 1931 Note the rising morning clouds (See *page* 333)

D/140 Received on plate held while listening in to evening Commemoration Service Armistice Day 1931 Note the star suggesting evening

D/53 The Arisen Soul Received at Easter, 1930 See *page* 333 *par* (353)

D/52 In the Valley of the Shadow of Death Received with D 53 during Easter Week 1930 Note the cyppresses

(359) D/385 Received on a plate held by me during the Albert Hall Commemoration Service on the Sunday preceding Armistice Day 1931 held also by me the same evening after the service

#### The Albert Hall Remembrance Service

Mr George Craze presided After the hymn Mr George Craze rose to introduce Mr Shaw Desmond but before doing so paused and said During the evening Mrs Estelle Roberts has been giving me particulars of one or two of the things she has seen She has just described to me a most beautiful cross of spiritual light Above that was a beautiful seven pointed star' "

Extract from *The Two Worlds* November 20th, 1931.



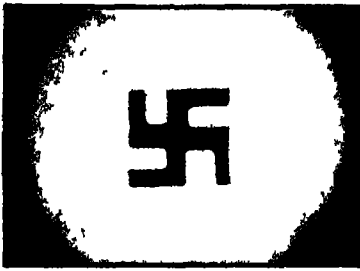


Fig D/10



Fig D/108



Fig D/262



Fig D/346

D/10 The swastika, black on a white sphere, has also been given white on a black sphere. It constantly recurs in my skotographs (See D/53 and D/52 p 335 Fig D/1471, p 330)

(360) D/108 Given for my birthday, 8th September, 1929

[Note that the flowers in this picture are all alike but of different sizes as if made by the same projector from different distances. This identity of details is found in many such skotos, see Figs D/323 D/135 (p 339), Fig D/260 below Figs D/615, D/610 (p 337). The same thing applies to butterflies or moths when several appear on one plate. See D/525, p 340]

D/262 An Egyptian scene received by me in the following circumstances —The late Mr Alain Raffin the healing medium, after seeing some of my skotographs, wrote to me saying that his Egyptian guide had instructed him to send me a letter. This letter I was to hold folded round a photographic plate and an Egyptian scene would then be put upon the plate. The interpretation of the picture as given by a gentleman versed in Egyptology is,

Isis, the Divine Mother wife of Osiris the God of Resurrection, is standing on the steps of her temple, the Bull of Amon behind her. Thoth the Divine Intelligence, is in the form of an Ibis, his emblem, Seb, the God of Earth is in his emblematic form of a goose" (In this connection see D/25, page 334)

[D/260 The flowers (?) in this illustration depict rather clearly the observation already made concerning D/108 above, viz, that the flowers (?) in each picture have been made from one and the same original negative or projection. How exactly? F W W]

D/406, p 337 Shows my husband (right) greeting his friend Dr J, recently deceased. It was accompanied by a message on a separate plate 'You will be pleased to know we have Dr J with us' See (354), p 333

D/335, p 337 A silhouette of Sir Arthur Conan Doyle given in response to my request for his portrait for the International Congress at The Hague, September, 1930.

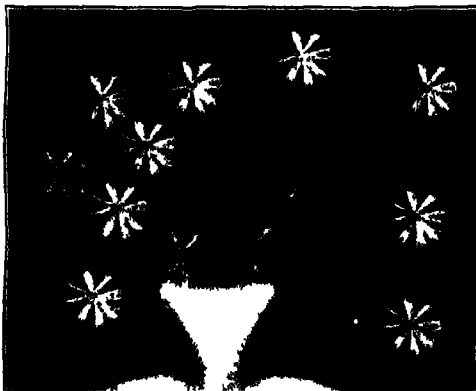


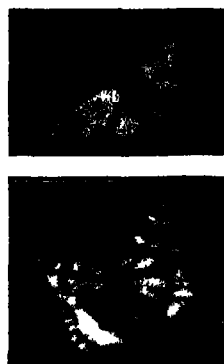
Fig D/260



Fig D/615



Fig D/610



Figs D/626 and D/561

(361) D/615 and D/610 represent flowers (?) The details of the blossoms (?) in each appear to be identical suggesting in each case the use of one and the same projector. In D/615 they all have eight dots in the lower row and four dots in the upper row, and it is to be noticed that in the left hand side at the bottom there are streaks of light in the lower row these streaks are eight in number and more or less in the same curve as the lower dots in the blossoms, showing that in one case the projector, whatever it was, moved, and instead of leaving an impression of the flower left the streaks



(362) The above are given as examples of the 650 or more faces Mrs. Donohoe has obtained without the use of a camera. Very few of her faces have been recognised

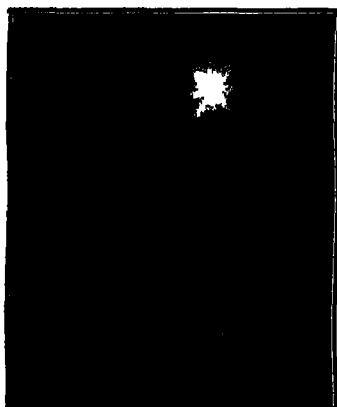


Fig D/406



Fig. D/335

*For illustrations of the following see pages 339 and 340.*

D/323 Given, together with a vase of flowers and the letter "W" in flowers, for the anniversary of our wedding day. (See page 332)

(363) D/29 This is intended, I think, to represent our London home, which we named "Maroubra" after an Australian beach of happy memories. It consists of three shells such as may be picked up in their thousands on any Australian beach. The number of the house is 73, typified possibly by the seven ridges of the three shells. Not the same but a similar skotograph came a few weeks later.

D/316 [Showing curious movements of two eight spots of light? F W W]

(364) D/255 and D/253 belong to a series of seven skotographs which, as I believe, were designed and sent by Sir Arthur Conan Doyle in response to my request for special evidence for Mr. L. W. Warrick, who at this time paid me several visits\* to view my albums of skotographs and to develop some of my plates. First came a C D message "Our touch with the world is very limited. Carry on!" Then D/255 "Am in centre of three vast circles. If openings in line, we transmit," and D/253, showing the "three vast circles" with their openings. Note the C D in dots (3 for C 4 for D) in the centre.

\*[The author's store of mental images came thereby possibly within range of Mrs. Donohoe's telepathic power to be used subconsciously. F W W]

This picture had no meaning for me, but when Mr. Warrick saw it, he recognised it as being designed on a principle similar to the combination lock of his safe which is operated by numbers. The four pictures which came subsequently are on page 340, Figs D/360, 505, 503 and 520. Side by side with D/360 Mr. Warrick has put a photograph of the exterior of his American safe lock. Next came D/503 showing the "openings in line" with the bolt passed through the openings, and then, the most remarkable of all, D/505—the lock in working order placed inside a triangle with rounded corners. Now Mr. Warrick, as a young man, had adopted for the firm of manufacturing chemists of which he is the head, a design which consists of a triangle with rounded corners, and registered it at H.M. Patent Office (See inset, D/505). In D/520 the lock appears to be once more given, this time having in its centre the spirit flower which constantly comes into my skotographs. Moreover, I later came across a note I had made of a communication from my husband given about the time that I had begun receiving the series. It read "C D message A Lock." This had been spelt out to me by jerks of the photographic slide I was holding (my husband's method of communicating) and I took it to mean that I was to meet a Mr. A. Lock and give him a greeting from Sir Arthur Conan Doyle. In the light of later developments the message has taken on a very different meaning.

[The inset D/505 is not quite correct—there should be no WB inside the triangle—the plain triangle was the design registered. F W W]

D/399 This was accompanied by a C D message "We meet many old friends and we tell them of you."

C D messages always came in black dots on a white background when printed. M D messages always in white dots on a black background.

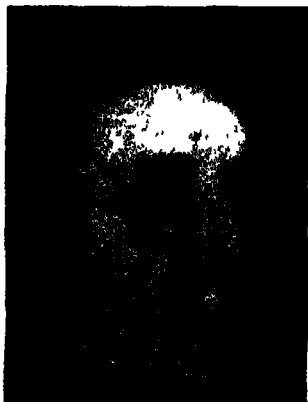


Fig D/165



Fig D/106

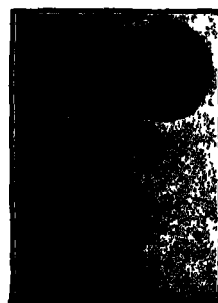


Fig D/1

(365) D/1 An Extra which came when I photographed a French girl, Henriette Leclerc, who at the time was obsessed by the word "tuppence," new to her, see page 330.

D/165 and D/106 appear to be the same face reversed.



Fig D/323

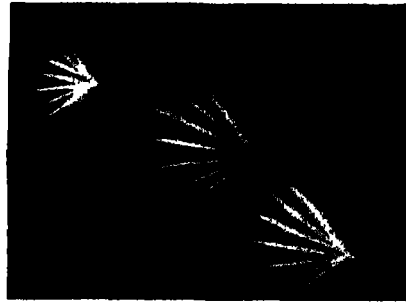


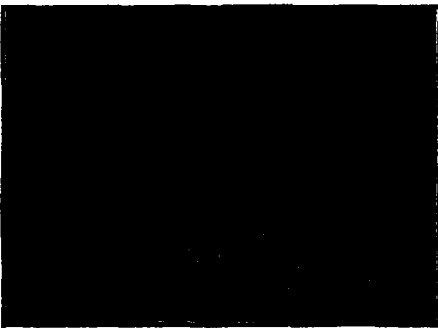
Fig D/29



Fig D/135



Fig D/316



Am in centre of three vast circles if openings in  
line we transmit Fig D/255  
( This wording came at the same sitting as the picture on  
the right Fig D/253 )



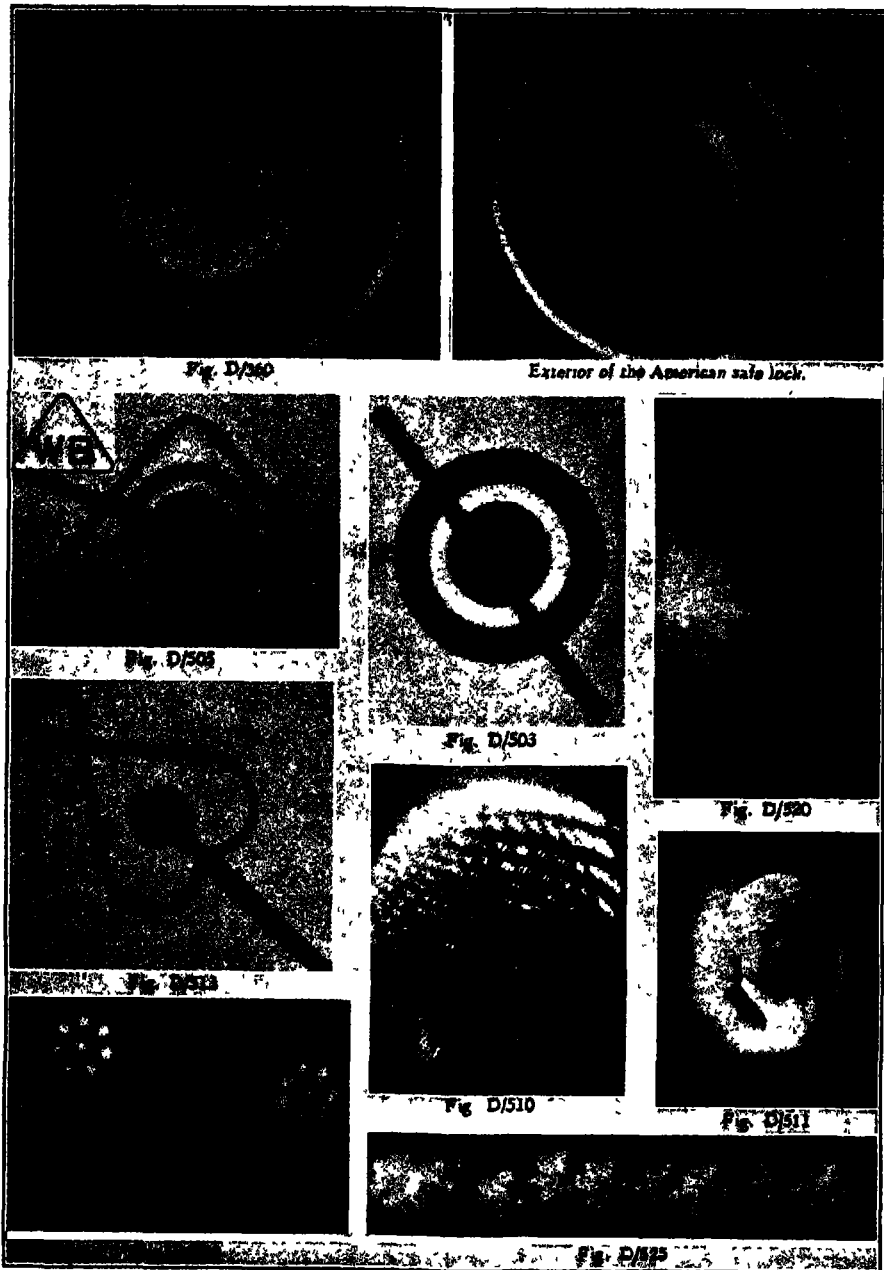
Fig D/253



Fig D/399



Fig D/326



- D/510 Suggests an enlargement of the barrister's wig of D/511  
 D/511 Unrecognised  
 D/525 These butterflies are all exactly alike  
 D/509. The streaks appear to have been caused by the movement of the eight dots of light (?).  
 D/360, D/503, D/505, D/520, see page 338.



Fig D/898



Fig D/902



Fig D/907

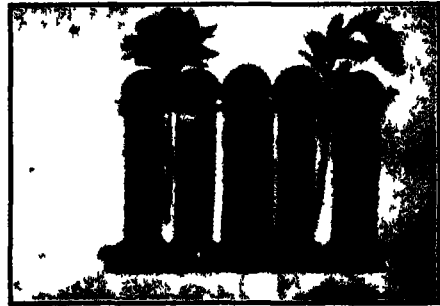


Fig D/912



Fig D/924

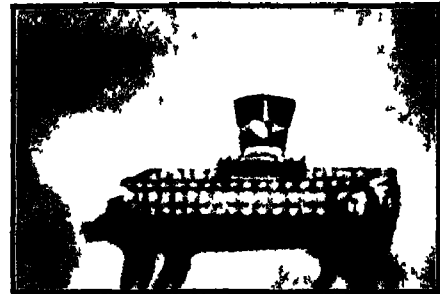


Fig D/926



Fig D/934

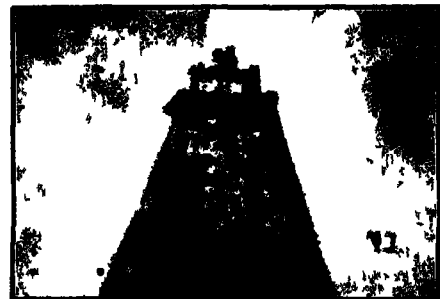


Fig D/938

Selection from 49 skotographs illustrating the Egyptian story.



Fig D/274



Fig D/260



Fig D/283

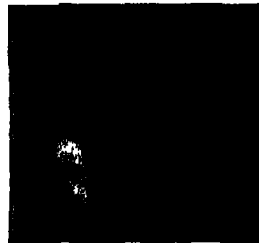


Fig D/235



Fig D/315



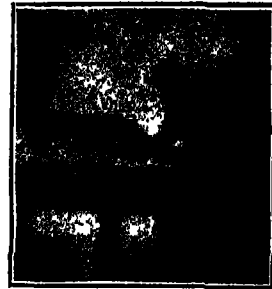
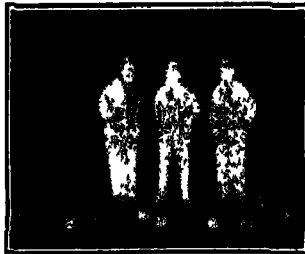
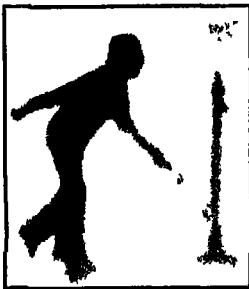
Fig D/264

D/274, 260, 283, 315, 264 are skotographs of vases with flowers which M D sends  
D/235 was one of three plates held the same evening On the first was given by 10  
flowers and one single one the date of my husband's passing, viz, 19th January On the  
second plate was a chrysalis cocoon The third plate showed the escaped butterfly in full  
flight.

*For illustrations of the following see page 343*

D/477, 485, 481, 502, 496 and 490 came accompanied by messages from Sir Arthur Conan  
Doyle "We are giving you a series of the things we do here" "We have lots of musical  
parties"

The music was followed by a series of games, each accompanied by its appropriate  
message. With the first of these, the Golfer, came "I have been asked to show you some  
of our games. A C D" C D (Conan Doyle) and M D (Martin Donohoe) boast jestingly  
of their own and each other's prowess "I can beat M D and Dr J at chess C D"  
(N.B.—The chess players in the picture are not recognisable as M D and Dr J), "C D is  
just as good at cricket. M D" "After some music we all play bowls" came with D/530  
The amusing message that came with D/536 is "Our old friend Smith plays tennis"  
Smith being evidently the handyman of the British Navy Note the bell-bottom trousers!  
Accompanying D/543 came "M D can beat me at billiards Hard luck! A C D"



For descriptions see page 342.





Fig D/1060



Fig D/1064



Fig D/1069



Fig D/1074



Fig D/1080

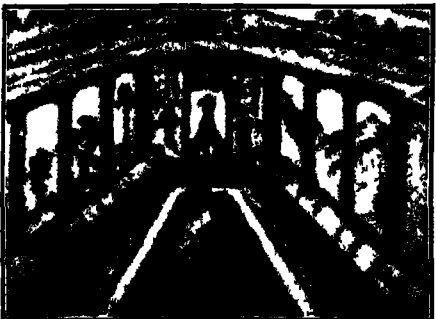


Fig D/1086



Fig D/1092



Fig D/1095

Skotographs selected from 35 illustrating a tour of the surroundings of the homes of C D and M D



Fig D/1896



Fig D/1909



Fig D/1915



Fig D/1943



Fig D/1982



Fig D/2052



Fig D/2077



Fig D/2175

Skotographs selected from 475 pictures illustrating a Grecian story [Mrs Donohoe is well versed in Grecian history from her student days, and a very capable authoress, see foot of p. 332 ]

*Skotographic picture and psychographic messages concerning it obtained by Mrs. Donohoe.*

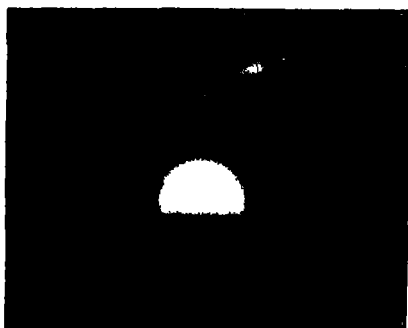


Fig D/667

No 655 (A message in cipher) "Special [Decoration] R C [Red Cloud] has conferred on you M D [Martin Donohoe] will send it A C D [Arthur Conan Doyle]"

Nos 656 and 657 accompanying 655 represent illustrations of decorations or insignia (The prints were blurred)

No 658 "Your title is Chief Squaw Golden Sunset M D"

No 666 "Best Wishes I am sending the O G S [Order Golden Sunset]" This message was accompanied by the picture 667

No 3084 "Fid et amore ich di n C D [Conan Doyle]" This was received in cipher on a plate held while listening to the Farewell Message, broadcast by King Edward VIII, at 10 p m, Friday, 11th December, 1936, on the occasion of his Abdication of the Throne which had taken place the previous day, Thursday, 10th Dec

*(365a) Alleged Photograph of "The Double."*

The adjoining photograph, given me by Mr Blackwell, is said to show Mr Bournnell's double which Mr Bournnell saw at the time, states Mr Blackwell Mr Bournnell was operating the camera Compare with Fig 1 on frontispiece

In *Shadow Land* (p 345) Mme D'Espérance, one of the finest materialising mediums, narrates how on one occasion, when not in trance, she felt all the kisses and embraces bestowed by a sitter on a ghost form and only by grasping the hand of a sitter could she assure herself she was really sitting on her chair

Prof Th Flournoy writes in his classic book *Des Indes à la Planète Mars* -

Meeting or seeing one's double when awake is not a very rare occurrence with mediums It happened to Hélène Smith in a séance when she was not entranced and was conversing freely with the sitters, to see two copies of herself some yards in front of her so that, as she expressed it and described it very well at the time, there were in all three Misses Hélène Smith in the room

See also chapter XXIX on "The Double" in Mr Holm's book, also notes thereon in *Encyclopaedia of Psychic Science*, page 100 and in *Phantasms of the Living*.



Fig 455.

(366) *Lacey-Rita Skotographs.*

L R /1



L R /2

During the years 1896 to 1904 (as far as I can learn) Mr Charles Lacey, a retired business man, sat very frequently for psychic photography with Mr Rita, who is mentioned by Campbell Holmes in his *Facts of Psychic Science* as "a powerful and well-tried medium."

Mr Henry Blackwell, who was so well known for his great interest in, and knowledge of, psychic photography, wrote me —

"Following some original experiments carried out by Mr A Glendinning with Mr David Duguid in 1893, Messrs Lacey and Rita tried sitting without the use of a camera. They held an unopened packet of plates between their hands for several minutes or longer if so desired by the "guides" and then they were usually told which plate or plates had been affected. Upon development this would be found to be correct and the remainder of the packet would be blank. In this way Mr Lacey obtained some hundreds of exceedingly interesting negatives which he made use of by lecturing on the subject with suitable lantern slides.

The supernatural origin of these skotographs is supported by the character of Mr Lacey, who expended a deal of time and money on his experiments, which were carried out with the utmost care."

Concerning Mr Lacey, Mr Coates wrote in *Photographing the Invisible*, p 289, that "his reputation was of the best. He has a special gift of mediumship for these psychic productions."

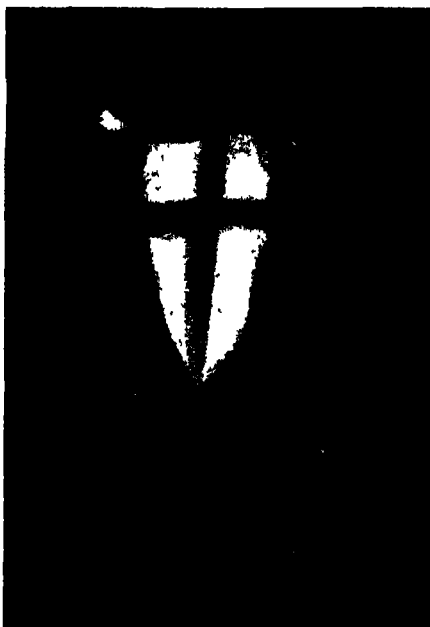
After the passing on of Mr Lacey, Mr Blackwell purchased all of his photographic negatives. Subsequently he presented a number of them to the author, who is glad to be able to reproduce some examples of them, for they have a character of their own — I have not seen any similar photographs — the background is generally most bizarre, and reminds one forcibly of polished black marble. I have noticed the following interesting points, viz., that the groundwork is partly the same in a group of three of the photographs (two only illustrated) (*Figs L R /9 and 10*), the 'Extra' faces being different, the backgrounds of *Figs L R /11 and 12* are also alike. In two others the 'Extra' faces are alike, the backgrounds different.

In Coates' book (*pp 289-295*) a detailed and carefully particularised account is given of a recognised Extra which appeared on a Lacey-Rita skotograph, a most curious and interesting case.

(367) In an account of the Lacey-Rita photographic experiments in *Borderland*, 1896, Vol III, *pp 444 et seq.*, Mr W T Stead says "An investigator [Mr Lacey] has from time to time reported to me the results of his experiments." This gentleman wrote that he purchased and brought unopened to a darkened séance room a box of a dozen Ilford ordinary quarter-plates. There he opened the box. Ilford plates are done up in packets of four. He took one packet, placed it unopened in another quarter-plate box. This box he closed, and put it on the hand of his friend [Rita], covering it with his own. There he allowed it to



L R /3



L R /4

remain for about one minute. He then took the box into his own hands, and held it there for a few minutes. Then, without ever allowing the box to pass from his possession, he opened the box, unfolded the paper, and developed the plates in the ordinary way. Until the plates were placed in the developing tray they never left his hand. On the top and bottom plate were indistinct and shadowy forms. The two middle plates are represented by the above figures (Figs L R 3, L R 4). Every plate was differently impressed, and that without being exposed.

The second set of plates which he sent was obtained at a later sitting and treated in the same way. All the plates had pictures, but some were positives and others negatives.

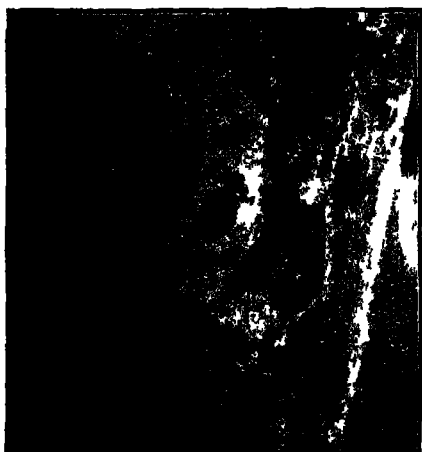
Mr. Stead's correspondent is emphatic that no one touched the plates but himself, from the time he bought them till he developed them. He said he had obtained quite as good results in a room brilliantly lighted by gas.

In *La Photographie Transcendantale* a few pages are devoted to Mr. Lacey. From this article it appears that he obtained [by himself before he employed Rita] skotographs containing faces by holding a single plate between his hands. He was clairaudient and used to hear a voice murmur "It's done", he then developed the plates. With his assistant [Rita] he worked for seven years for skotographs. I quote from the work cited:

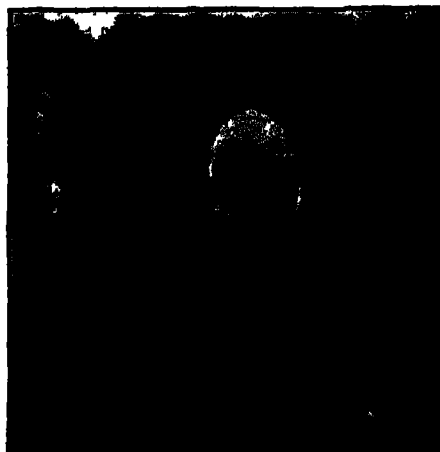
The writer of the account in that book stated that he was indebted for all particulars to Prof. Caccia, who was constantly in contact with Mr. Lacey and saw him at work. Prof. Caccia stated that "One day his (Lacey's) invisible guide counselled him to treat a whole packet of plates. Mr. Lacey bought a packet of a dozen. Without opening it he placed it between his own hands and those of his secretary [Rita] as usual. The top plate and that at the bottom, as Mr. Lacey was informed clairaudiently, remained blank, on the other hand, all the other plates had each a separate picture."

I continue to quote from the above book wherein the Extra mentioned below is reproduced:

Mr. Lacey, as sitter, was at times transparent or partly transparent, and sometimes neither Mr. Lacey nor his seat appeared, but they were replaced by an apparition of some kind. "In this strange way they obtained the photograph of a young Chilean girl. A Chilean gentleman came to London and was introduced by a friend to Mr. Lacey who consented to try the experiment of obtaining a special Extra. The Chilean brought a box of plates; one of these, duly marked, was placed in the camera and exposed upon Mr. Lacey. The plate was immediately developed. The plate, on which one sees the identification mark, bore no trace of Mr. Lacey or the sitter, but the phantasmal picture of a young girl with a shawl, whom the Chilean recognised without a doubt as a young servant of his home who had died a



I R /5



L R ,6



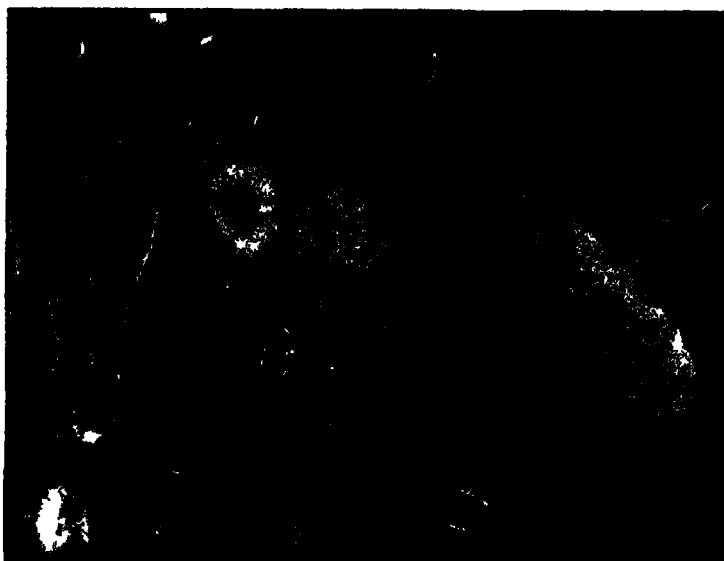
L R /7



L R /8

year before. He declared that no doubt was possible, that the resemblance was extraordinary and added that this domestic had never been photographed during life. He left a declaration to the truth of above narrative."

*Note.*—In September, 1878, Rita, as a materialising medium, was exposed with Charles Williams on the Continent (I quote from Dr Fodor's *Encyclopaedia*). A bottle of phosphorised oil, several yards of very dirty and creased white muslin, a false black beard and other paraphernalia were found hidden on their persons. The British National Association of Spiritualists investigated the exposure and found the charges proved. Rita had never put in a denial and Lacey, whose experiments with Rita took place eighteen years later, must have known of this scandal and presumably would have been very cautious in his dealings with Rita, that he was in the habit of exercising great caution is shown by his letter to *Borderland from which I have quoted.*



I R /9



I. R /10

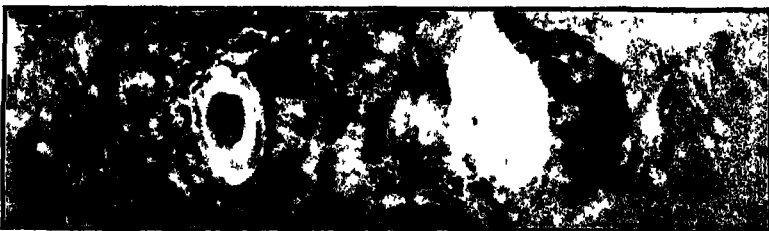
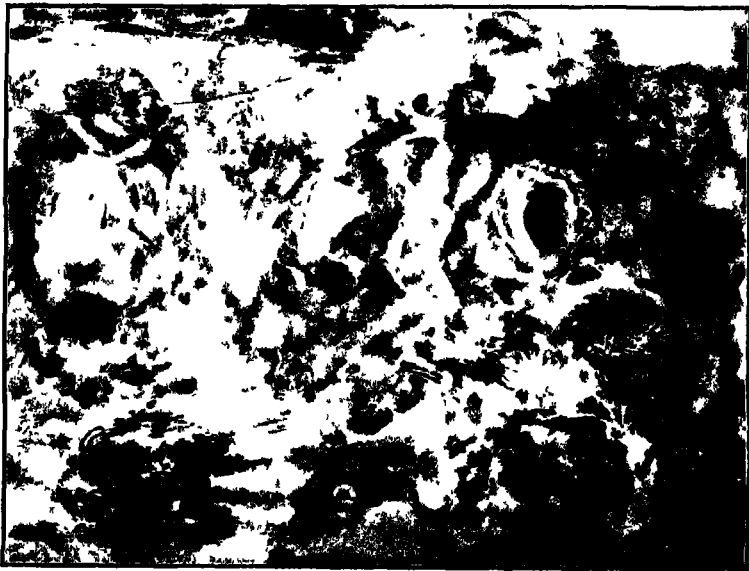
Lacey Rita Skotographs, I. R./9 and 10

It is interesting to note that there are certain lines in the backgrounds of the above two pictures which are exactly alike Figs L R 9 and 10

The same is the case with Figs L R /11 and 12

In Figs L R /12 and 13 the Extras are the same

As mentioned above the Lacey-Rita backgrounds remind one of polished marble



Lacey-Rita Skotographs, L R /11, 12 and 13



### (368) The Goligher Circle.

On page 27 of this book I mention photographs obtained at a Goligher sitting showing material which has been called ectoplasm.

The phenomena of the Goligher Circle are well known through the published works of Dr. W. J. Crawford, of Belfast \*

The author of this book was appointed by Dr. Crawford his literary executor and takes this opportunity of calling attention to the above photographs and others obtained at the same Circle since Dr. Crawford's death.

Those who are interested in the subject may like to know that there is an album (R205) in the library of the S P R containing 198 photographs (inclusive of reproductions and enlargements) taken at Belfast with the Goligher Circle in 1920-1921 by Dr. Crawford and others. Dr. von Schrenck-Notzing had a duplicate set, they are discussed in a collection of his essays entitled *Gesammelte Aufsätze zur Parapsychologie*. These photographs are very curious, some of them very suggestive of (apported?) woven material, in one case the ends of the white matter are apparently tied round the legs of the table. See Fig L in *Psychic Structures at the Goligher Circle* by Dr. Crawford (John M. Watkins, London).

To the favourable testimony contained in the Appendix to Dr. Fournier d'Albe's book mentioned below, I would add the assurance given me by Mrs. Crawford, who naturally saw a great deal of Miss Kate Goligher (as she then was), a girl still in her teens, that she would not and did not practise any conscious deception. In the said Appendix Mr. David Gow late editor of *Light* wrote "If I had had any doubts of the *bona fides* of the medium and those most closely associated with her, these would have been speedily set at rest by the independent testimony I received, some of it by persons eminently qualified as observers I may mention, for instance, Sir William Barrett, who was thoroughly satisfied. There was also Mr. Whately Smith, a member of the Council of the S P R, of which Sir William Barrett is Vice-President. That there were many other witnesses of good standing is equally known to those who have made any study of the matter."

In September, 1920, the author arranged for Mr. Stephenson (whose experiments with Mr. Hope of Crewe, are described in chapter V) to conduct a test-sitting with the Goligher Circle, a full account of it is to be found in the *Psychic Research Quarterly*, Vol. I, No. 2, October, 1920. Actual photographic prints of some of the negatives obtained are included in *The Goligher Circle*, by E. F. Fournier d'Albe, D. Sc., Lond. and Birm., published by John Watkins, London.

One of these photographs is reproduced here, Fig G/1 chosen because it was taken by flash-light while the room was illuminated by red light. Mr. Stephenson was standing close to the medium's chair, looking down upon her, any movement by her could not have escaped his notice, nor that of the other competent sitters, two of them doctors of medicine and one a professional photographer. Miss Goligher had been thoroughly searched by the two lady doctors before the sitting.

Since the above sitting was held no tests have been made with Miss Goligher until 1933. In the meantime she had married and is averse to sitting for psychic experiments. She has two children. In May, 1933, at the request of her husband, Mr. Donaldson, she gave a few sittings for infra-red photographs. An account of these sittings and reproductions of the photographs obtained are printed in *Psychic Science*, July, 1933. Mr. Stephenson and the author were present at one of these sittings.

In April, 1935, another sitting was held and a photograph obtained by infra-red light. It shows a mass of something round about the medium's right foot, but the photograph is not contrasty enough for reproduction here.

In October, 1935, a further sitting was held at Belfast with Mrs. Donaldson (Kate Goligher) at which Mr. Donaldson (Kate Goligher's husband) obtained photographs also by means of infra-red rays. At this sitting a special contrivance was made use of to render the conditions even more strict than before. A framework of large mesh wire netting was constructed with an aperture large enough to take Mrs. Donaldson's feet. This cage measures 2 feet wide by 2 feet high by 5 feet long, and the hole for the feet is about 15 ins. wide by 12 ins. high, part of the covering near the medium is of three-ply wood instead of

\* *Experiments in Psychological Science*, *Further Experiments* and *Psychic Structures*, published by John M. Watkins, London.

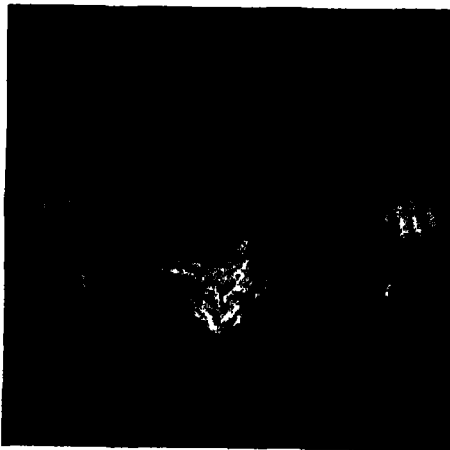


Fig G/1

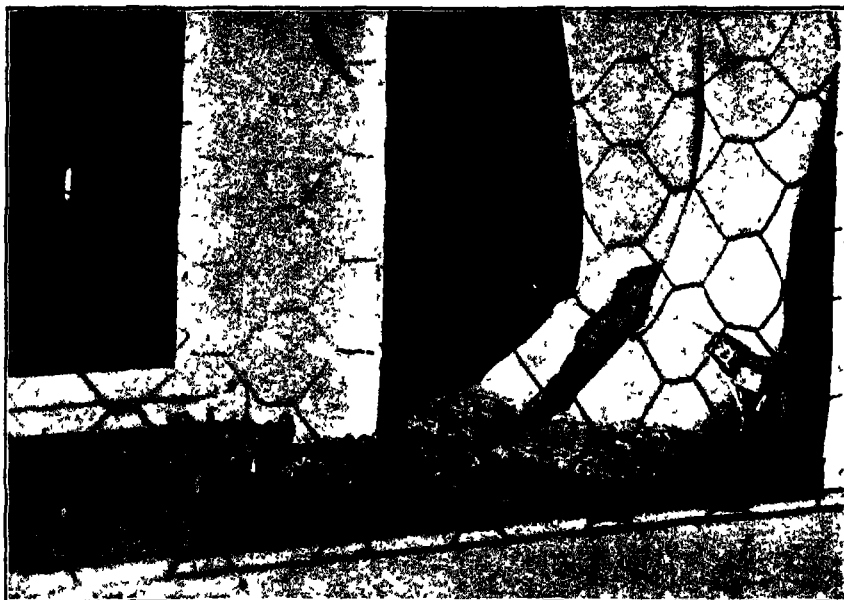


Fig G/2

wire-netting. Mr Stephenson attended this sitting and testifies that any movement by K G or of the wire cage would not have escaped his ears. He sat quite close to her. See *Psychic Science*, January, 1936.

Two exposures were made which yielded the result shown here (Fig G/2 cf Fig X in Dr Crawford's *Psychic Structures*) and another of an emanation of a very different character, more like fine woven material. This latter does not show out from the background sufficiently for reproduction herein. About four minutes elapsed between the taking of the two photographs. Instructions for the taking of the photographs were given by three knocks by the 'control' after permission had been asked whether the photographs could be taken. The medium was not in trance.

### *Mr. F. McC. Stephenson's account of a Goligher sitting of the 12th March, 1936.*

At this sitting were present Mr S G Donaldson, his wife (known as Kate Goligher), her father and myself (F McC S). Mr Donaldson was operating the infra-red ray lamp which was 7 feet from the medium. Mr Goligher was sitting close to him.

I had asked Mr Donaldson whether he could suggest any means of rendering the sitting the most evidential we had ever had. He had suggested I should hold the medium's elbows while two photographs were taken. Mrs Donaldson knew nothing about this until we were in the room. We then asked the 'guides' to show some emanation in the first photograph and withdraw it before a second one was taken. The 'guides' signified their consent by three raps.

As on the previous occasions the room was dark before the photograph was taken. While the light was on I took hold of Mrs Donaldson's elbows and satisfied myself that there was nothing then on the floor round her feet. From that time I did not relax hold of her elbows until the light was turned on after the second photograph was taken. The second exposure was taken as quickly after the first as one slide could be replaced by a fresh one.

Mr Donaldson is instructed by the 'control' when to take the photograph, which information is given by raps. Then Mr Donaldson says, "I will count ten and then expose." The exposure given was about ten seconds.



Fig G/3

Fig G/4

*Fig G/3* shows the result of the first photograph and *Fig G/4* shows the result of the second

When the ectoplasmic (?) material was withdrawn into the body the medium's body was subjected to a kind of spasm (this is usual) which I, holding the medium's elbows, felt most distinctly. It will be noticed in *Fig G/4* a wisp of hair has been shaken down from off the forehead and the hands are tightly clenched, whereas in *Fig G/3* the hair is unruffled and the hands are quietly folded.

Another interesting feature is a very thin ectoplasmic cord evidently joining the ectoplasmic mass on the floor with the medium's body. It does not come out very well in the natural size block (*Fig G/3*), I have, therefore, had it enlarged ( $\times 5$  linear) see *Fig G/5*. This cord does not appear in the photograph represented by *Fig G/4*, at this (the second) exposure the ectoplasm had disappeared.

If in psychic investigation the standing of the medium and her social environment, such as her husband's comfortable home and ample means and lack of desire for publicity, count for anything, then I, being on intimate terms with the family, having known Mrs. D. for over sixteen years and Mr. D. since their marriage ten years ago, should not ask for test conditions.

For others test conditions are required and those detailed above should satisfy the most exacting critic for, surely, no one can suggest that I could have failed under the conditions to become cognisant of the movements required of the medium to place material on the floor and withdraw it as shown by the photographs.

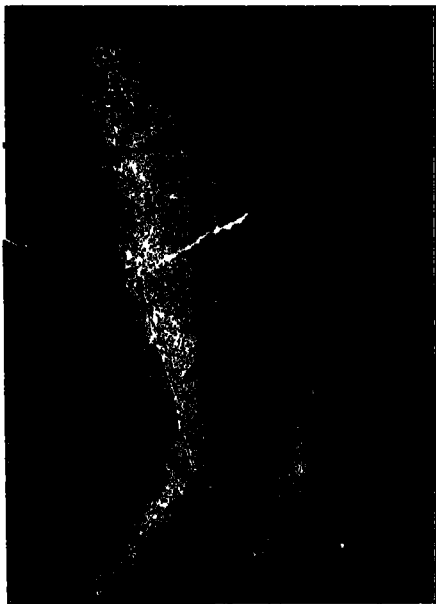


Fig G/5 "

I tried it with a friend and found it to be impossible.

F. McC. S.



Fig G/6



Fig G/7

**Mr. F. McC. Stephenson's account of a Goligher sitting of the  
13th October, 1936.**

Present Mr and Mrs Donaldson (Kate Goligher) and myself (F. McC Stephenson).  
The sitting commenced about 9 p.m.

Mr Donaldson had placed his infra-red apparatus and the camera in position loaded with fresh infra-red plates which he had obtained a few days previously from the Ilford Company.

The medium kindly consented to use a cardboard device which I had brought with me. This appears to me to afford water-tight evidence that the medium could not make use of her hands during the sitting. Before the lights were put out I secured the medium's hands in the cardboard, a bicellular hand-shoe, by means of a piece of string encircling each wrist one and a half times, called by sailors a 'round-turn'. (The drawing, Fig G/8 shows the relative positions of the wrists, cardboard and string.) I tied the string by knots underneath the cardboard, drawing it quite tight, when I released Mrs Donaldson's hands there were red marks on her wrists.

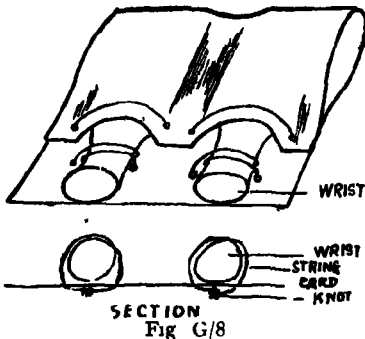


Fig G/8

I placed my seat close to Mrs Donaldson, and looking carefully assured myself that there was nothing at all on or near the cloth under and in front of Mrs Donaldson's shoes. The cloth was black velvet with the wrong (dull) side of it uppermost, it was pinned down to the floor in my presence. Mr Donaldson then took his place behind the infra-red apparatus and extinguished the lights. Although I could not see anything I could not fail to hear any movement as my sense of hearing is acute. We sat talking for about fifteen minutes when raps were heard denoting the presence of the 'operators'.

We asked the 'control' for permission to take a photograph, after it was taken we asked permission to take a second one, permission was given after a pause of about five minutes.

The first exposure produced the result seen in Fig G/6.

The result of the second exposure (Fig G/7) shows nothing abnormal. (In this illustration half of my face has been covered, as the infra-red rays gave me such an unshaven appearance.) The material on the floor, the cloud on my forehead of the first picture and the phantom cigarette (I say phantom for I had nothing normal in my mouth when the first photograph was taken) between my lips had all disappeared and the picture above me on the wall was now unobscured.

It will be noticed that the cloud on and about my forehead has obscured somewhat a



Fig G/9. The substance on the floor (see G/6)  $\times 4$  linear portion of the picture on the wall above me. It has been observed that my presence at these sittings is a good influence, maybe this cloud is due to some psychic element in myself. During the few seconds the electric light was on for the exposures I looked down at the medium's feet and noticed when the first photograph was taken that her feet were enveloped in a mist. I could see both feet and legs, but as through a fog. During the second exposure I could see no such mist.

It was absolutely impossible for Mrs. Donaldson to withdraw her hands from the covering. I brought the cardboard apparatus with me to the sitting and Mrs. Donaldson had not seen it before. After the séance I found that the string was round her wrists and securely knotted as I had fixed it.

We closed the sitting soon after the second exposure.

### (369) *A test sitting with Mrs. Helen Duncan in 1932.*

For the account of this sitting and the photograph used for the illustration I am indebted to Mr S. G. Donaldson of Belfast.



Fig 456

his opinion quite impossible for Mrs. Duncan to have brought into the cabinet such a mass of material. (370) *Comment.* Is this a case of apportage?

When Mrs. Duncan was on a visit to Belfast in 1932 Mr. Donaldson engaged her to sit one evening for himself and a few of his friends, although he had sat some dozen times at circles where she was the medium. He was desirous of being in a position to control all the conditions and to obtain an infra-red ray photograph of any phenomena which were to be seen.

There were present Mr. Donaldson, Mr. Smyth (a personal friend of Mr. D.), a Belfast lady well known to Mr. D., a hospital nurse engaged for the evening by Mr. D., a professional photographer and his assistant.

The medium was stripped by the nurse and re clothed by her in a black overall and pair of black knickers. The medium was examined by the nurse before and after the sitting.

Mr. Donaldson placed his camera and infra-red apparatus in position and obtained the photograph represented by Fig 456. He is convinced that it was impossible for Mrs. Duncan to produce fraudulently what he saw. In addition to the bulky nature of the ectoplasm (?) there is the fact that it disappeared in ten seconds.

At most of the other sittings attended by Mr. Donaldson, the medium was also examined and re clothed and yet voluminous material has been seen, on one occasion Mr. Donaldson handled it quite extensively, to him it felt just like linen, sometimes it was yards in length and the medium trailed it along the passage floor at the side of the sitters. It was in

(371) *Comment*—As happens with most mediums for physical effects Mrs Duncan has been accused of cheating Mr Harry Price in his book *Leaves from a Psychist's Case Book* gave many photographs of cheesecloth and other material objects which appeared, no one knows how, at sittings with her On one occasion at least Mr Price assures us that the conditions (examination of and special apparel for the medium, etc., etc) were such that normal cheating was out of the question, he assumed the medium had extraordinary power of swallowing and regurgitating—an assumption only No medium has yet been found accomplishing such swallowing and regurgitating, and against such a theory being the correct one in the case of Mrs Duncan we have the report of Dr Margaret Vivian of Bournemouth published in *Light* of January 1st, 1932, that, after pastilles of methylene blue sufficient to dye the contents of the stomach were swallowed by Mrs Duncan at sittings conducted under strict test conditions, the material which appeared was invariably snow white Dr Vivian says that at some of these Bournemouth sittings material equivalent to at least a dozen yards of cheesecloth appeared The theory of apportage might cover the appearance of the material objects but hardly that of forms which spoke

To Dr Vivian's report the signatures of other sitters are appended Indeed, in *Light* and elsewhere a number of favourable reports on Duncan sittings is to be found See especially the article by Mr Frank T Blake (published in *Light* of the 22nd of January, 1932) whom the Editor of that journal described as one of the most experienced investigators in the country Mr Blake wrote "one thing I know that she is the most valuable medium for physical phenomena in the British Isles, and that her phenomena, as witnessed at Bournemouth, are not only above suspicion but incapable of production by fraudulent means"

### (372) *Concerning Trickery on the part of mediums.*

I have not shirked recording any apparent trickery which I have come across during my investigations mixed with phenomena which I know to be genuine I find that other investigators in the same domain report that with most mediums for physical effects such admixture is found I quote below the views of some of the best authorities on this subject No doubt one day a psychological (distinct from a moral) cause of this admixture will be discovered

I would refer the reader to sections Nos 39 to 41 in Holm's *The Acts of Psychic Science and Philosophy* and to Dr Nandor Fodor's *Encyclopædia of Psychic Science* for articles on the question of fraud in mediumship.

No one is more competent to express an opinion on the question of trickery on the part of mediums than Dr HERWARD CARRINGTON in view of his sceptical bias, his knowledge and practice of conjuring, his many years of devotion to practical psychical research

Dr Carrington with two other members of the S P R had several sittings with Eusapia Paladino an account of which is to be found in his work *Eusapia Paladino and Her Phenomena* He writes (p 244) — Eusapia has been known to defraud her sitters whenever she could, and all investigators have found that, were she permitted, she would occasionally release one hand or one foot, and endeavour to produce phenomena with it To the man-in-the-street it would appear to be useless to look for genuine phenomena presence of a fraudulent medium In spite of the apparent rationality of however, all those investigators who have had much experience with that this argument is not valid in her case and that genuine phenomena, if fraud be prevented"

On p 251 he writes "My own sittings [with E P] conclusively that genuine phenomena do occur"

And on p 260 "Before I had my personal sitting-critic of the reports of others—I now think, too severe convinced of the phenomena oneself and convincing others"

There is an excellent paper in the *Annales des Sciences* by DR J OCHOROWICZ on the question of fraud of trickery made against Eusapia Paladino He remarks that she was automatically even in an awake state, which he interrupted momentarily and intermittently

FRANK PODMORE in his *Modern Spiritism* is unreasonable to conclude, therefore, that it may be to some extent unconscious for them In modern terminology probably a person of unstable mind controlled by the higher-brain centre of the organism, as in dream or impaired consciousness action."

A long article by MR CARRINGTON will be found in the *Proceedings* of the Society for Psychical Research —



### (373) Some rambling readings and thoughts on the origin of some physical psychic phenomena.

It is a fascinating game to indulge in inventing hypotheses to account for the facts contained in this book and in literature dealing generally with psychics

Monsieur CHARLES RICHET, Professor at the Sorbonne and Membre de l'Institut de France, in his Parapsychological lecture given before the Medical Faculty of Paris on the 24th June, 1925, said — Right at the beginning let me say with my illustrious Master Claude Bernard, when you wish to experiment you must not theorise you must leave all your theories with your overcoat in the cloakroom" He added, smiling, "When you go out pick up your theories with your overcoat I give you this precept 'Be as courageous in hypothesis as you are rigorous in experimentation' "

In an article on Physics and Philosophy in 1927 Prof J B S HALLIDAY is quoted as hinting that it may be that the universe is not only queerer than we suppose, but queerer than we can suppose (*The Observer*, Jan 1st, 1928)

What is the general conclusion to which my experiments and those of others in this field lead? The presence at these experiments of some invisible intelligent being, able to deal with matter in some manner un-understandable by us as regards space and time The intelligent entity being either something altogether apart from the medium but using him or some absolutely new apparatus invented by the medium's organism or maybe a portion itself of that same organism capable of acting outside his body

'It is the duty of every student of psychic (and other) phenomena to stretch to the furthest limit the so called natural explanation of them A natural or scientific explanation of the phenomena dealt with herein is however not possible as they are mostly in contradiction to the laws of natural science as taught to-day When we recognise the psychic side as disparate from the material side of being, as belonging to a special order of things in which the space time relations known to us in the material world have no value then we have a very broad basis for 'natural' phenomena and research, but the methods of research and the foundations of knowledge of classical science leave us in the lurch, being too narrow " I quote the above from a German professor's writing but it requires no authoritative support—it is self-evident

The presence of outside intelligent beings is considered by many of those best equipped by ability learning and experimentation to deal with the subject to be the only possible origin of some psychic phenomena In the Preface I have quoted a few of these opinions There are other authorities who try to account for them by suggesting that all the phenomena are the work of the medium without any help from outside

EDUARD von HARTMANN (in his *Spiritism* answered by AKAKOI in his great work *Animisme et Spiritisme* by bringing forward a number of psychic phenomena not covered by Hartmann) tried to explain all the psychic happenings by endowing theoretically the subconscious with many extraordinary qualities Dr GILLY before he was associated with l'Institut Métapsychique wrote a book *L'Être Subconscient* under the pseudonym E. Gylé also putting forward the subconscious mind as being the source of psychic phenomena Dr SCHRENCK NOTZING, Professor RICHET and Dr OSTY, also postulate that the medium possesses some unknown faculty—some sixth sense or psycho dynamism—which enables him to produce all psychic effects

Mr Leslie Curnow author of *The Physical Phenomena of Spiritualism*, considered there was much good evidence which pointed unmistakably to the action of the 'Double' as a possible explanation of some at least of the mysterious phenomena of the Davenport brothers, and that the same might be said of other physical mediums

Dr George Wyld one of the pioneers of the early days, held the view that the phenomena were largely due to the action of spirits incarnate

Stanton Moses, recognising indeed the potency of the human spirit, considered Dr Wyld predicated of it while yet incarnated something very like omniscience, omnipotence and omnipresence See 'Spirits in the Flesh' *Psychic Science*, Vol V p 283

If we adopt the theory that many psychic phenomena are produced by the action of outside intelligent beings upon mediums we must remember, in order to account for the rarity of the phenomena that human beings have lived alongside ants and bees for very many years yet have not communicated with them When a human being does succeed in obtaining control of the organism of an ant here and there he will probably play the fool with them and give them and their fellows the same surprises as it is conceivable an outside intelligence is causing us through our mediums

If we adopt the other view it is difficult to conceive that a medium can have within himself powers to produce all the mysterious phenomena recorded herein and elsewhere How can we gain an idea by means of analogical reasoning enabling us to see, however dimly, the possibility of it? Where can we see anything in nature at all analogous? In this task we are helped particularly by the present day view of the nature of life-forms, including man, being comparable in organisation to that of modern commonwealths wherein we see the effect of discovery and invention rendering members of an advanced state or commonwealth capable of things inconceivable by members of primitive peoples



When, in the creation of a new department of knowledge, facts appertaining thereto have not been collected sufficient in quantity or sufficiently measured one cannot make use of induction to build any hypotheses of their origin or inter-relation—in such a case analogy is a legitimate temporary guide

MAETERLINCK in *La Vie des Termites* writes "One might consider the hive, the ant-hill and the termity as a single individual, with its parts scattered abroad. So in the same way is our body an association, an agglomeration, a colony of sixty million million cells, cells which cannot break away from their nest or kernel and remain, until the destruction of that nest or kernel, sedentary and captive. However terrible, however inhuman, the organisation of the termity may appear, the organisation we carry in ourselves is based on the same design: the same collective personality, the same unceasing sacrifice of the innumerable parts to the whole to the common good, the same system of defence, the same cannibalism of the phagocytes in the matter of dead or useless cells, the same blind, obscure, dogged toil to achieve unknown ends, the same ferocity, the same specialised processes of feeding, reproduction, respiration, circulation of the blood, etc. the same complications, the same solidarity, the same appeals in case of danger, the same equilibrium, the same internal police. See also *The Soul of the White Ant* by Eugène N. Marais

"A seed or an egg" said THOMAS A. EDISON, is merely a blue print—an architect's plans for the building of a structure. [Blue-prints and volumes of instructions.]

"The life force goes to work on the blue prints and the power of attraction summons the kind of little people \* who like to live and work together in the particular kind of an edifice for which the plans and specifications call

"If the blue print was made by a rose-bush, the life force makes another rose bush. If the plans and specifications call for a man the life force makes a man

"My theory of blue prints" said Edison, is based upon my belief that cells, whether in animal or plant life, possess intelligence. Some of the cells in a tree must know how to pump water, others must know how to make bark and so on. All the cells must know how to repair injuries, just as the cells in my hands must know how to make repairs

"Cells," he continued, are infinitely small but each cell contains perhaps a hundred million particles that I call 'little people' who constitute a commune within the cell. The cells form themselves into groups, according to the work they are required to do. Each group knows its own particular trade or profession. In the body as in the world, some groups are more intelligent than others. Some manage and others take orders. Some conduct laboratories and factories while others perform tasks requiring less intelligence. Every human body contains a great number of laboratories and factories, and in these laboratories things are done that man can do with difficulty, if at all

"In the development of the human embryo," said Edison, there comes a time when a certain group takes charge and masters all of the other groups. The world makes a mistake in thinking that human bodies are men and women. The little people\* constitute the real man" (Extract from article by Allan Benson in *Nash's Magazine* 1924)

According to this view the inactive cat upon the hearthrug, which one is inclined to regard as the personification of uselessness, is on the contrary, the embodiment of one of nature's successes—a perfect community of ectosopolitans living out their peaceful existence, fulfilling their allotted tasks without trouble or turmoil exactly "according to plan"

'The human body is not in reality a simple life unit: it is rather an extremely complex social community of innumerable microscopic organisms, a colony or state consisting of countless independent life units of different kinds of cells. *The Evolution of Man* by Haeckel

The cellular structure of all the higher life forms is known to every educated man at the present day and that there is that within the cells which acts in an intelligent manner is considered probable

From *New Light on Immortality* by F. E. FOURNIER D'ALBE D.Sc. (Lond. and Birm.) M.R.I.A. The whole body is divided into minute districts each of which is divided off from the rest and leads to some extent an independent life looking to its own growth and food supply and fitting itself for its special function in the life of the whole. These districts are called cells and the adult human body contains some 25,000,000,000,000 of them. So small are they that twenty of them are contained in the thickness of a finger nail. And yet each cell is itself a mechanism consisting of much more minute parts

\* ROBERT LOUIS STEVENSON in his collected essays *Across the Plains* speaks of the 'little people' who manage man's internal theatre. He says he sets to belabouring his brains after a story, and behold! at once the 'little people' begin to bestir themselves in the same quest, and labour all night long, and all night long set before him truncheons of tales upon their lighted theatre. 'The more I think of it, the more I am moved to press upon the world my question: Who are the little people?' one thing is beyond doubt, they can tell the dreamer a story piece by piece, like a serial, and keep him all the while in ignorance of where they are. Who are they, then? and who is the dreamer?"

"Here is a whole world of cells, numbering as many individuals as the aggregate human race has produced for the last million years, but all existing and flourishing at the same time, and working together towards the one purpose of placing the human self in contact with the material universe

Prof William McDougall, F R S, in his work *Body and Mind* wrote "Biology has made clear that the human body is a vast and harmoniously co-operating aggregation of cells, each of which is in a sense a vital unit, which seems to have a life of its own, relatively independent of that of the rest of the body. Embryology has shown that this aggregation of cells is formed by the repeated division of a single parent-cell, the germ-cell, and the cohesion of the many cells thus formed. Now, the principle of continuity and the analogy presented by the unicellular animals, each of which divides repeatedly into two or more cells that lead independent lives, seem to compel us to suppose that the germ-cell has not only life but also mind, that it enjoys psychical life in however lowly a manner or degree, and that, on the division of the germ-cell, each of the cells derived from it has also its psychical capacities. This line of thought leads us inevitably to the view that the developed human being is, as it were, a vast colony of cells of more or less highly-specialised functions."

HAECKEL again (*Riddle of the Universe*) in speaking of the dynamic force governing the cell, calls it the 'tissue soul' and says "This tissue soul is the higher psychological function which gives physiological individuality to the compound multicellular organism, as a true cell commonwealth—it controls all the separate 'cell souls' of the social cells—the mutually dependent Citizens which constitute the community'."

The distinction between the conscious and the sub-conscious mind is a little suggestive of the distinction between the managing director of a railway and a trained railway operative, where the director gives the orders but cannot himself do the work. The conscious mind is the director, but it is the subconscious mind which performs the task." *Light*, May 27th, 1932 *Rays and Reflections* (David Gow).

One might liken the conscious or objective mind to parliament and the subconscious or subjective mind to the permanent officials where the state is so organised and specialised that all the organising intelligence is monopolised by the permanent officials, the tissue souls of Haeckel.

One sees everything going on in the living organism exactly as would happen if it were an organised human community, a community which has, in its ancestors followed up to a point the same routine times without number as if it were furnished with volumes of instructions (in the chromosomes) for its development at the various stages of its growth (one might compare conception to the foundation of a human colony effected by placing a married couple upon an island isolated from all other land, each supplied with various volumes of instructions appropriate to various stages of increases of the population, which mixture of volumes would account for the offspring partaking of qualities of both parents). Such instructions would free the progeny from the necessity of probing about for the best way to evolve and enable it to avoid getting blocked in many a blind alley, as are the macro-organisms, the unfortunate nations of larger growth of which we are the units. One remembers that there is no such thing as a standard of size. He remembers the pithy saying that if the whole universe were reduced to the size of a cricket ball and the various forms of energy in the same proportion no one would perceive the difference. He knows how limited is the power of the microscope compared with that of the telescope, and hopes that just as the spectroscope came to the aid of the telescope so some new instrument may come to the aid of the microscope to reveal something behind the material objects of the lens. He asks himself whether the physiologist when dealing with his sections is not to be likened to some scientist of a distant star viewing our London with an instrument of limited power who should conclude that the trains and trams run of themselves and the umbrellas (if he could see them) open of themselves when it rains, or describing one of the Inns of Court should mention only the buildings, quite oblivious of the existence of the human beings inhabiting them and even more so of the parchments in the safes and cellars with their all important writings, embodying contracts, agreements and conditions, carrying more weight and value probably than all the bricks and mortar and material substances of which the town is made. Does not every particle of food assimilated by living things take up its position in the body subject to the existing contracts or pre-existing conditions, replacing a discharged fragment on the same terms as its predecessor submitted to?

There may be contracts not put into writing, such as the conventions of society, the unwritten law—our scientists of the distant star could maybe never discover these and only by analogy presume their existence.

Among the things invisible to any microscope is the wonderful faculty of invention.

Is not one reminded all the time of the inventor's great rôle in the progress of human society? Invention is probably as important in the communities constituting life-forms.

Someone wrote the following doggerel lines embodying the view of the possible importance of invention in evolution —

Charles Darwin offered us a key to help unlock the mystery  
Of evolution's wondrous span from protoplasm up to man  
If to prophesy he's free, someone may find another key  
In Invention's magic aid All progress by invention's made  
In mankind's complexity If each life-form a nation be,  
Its ectoscopic populace by similar means may change its race

Invention is the chief originator of the various advances made by mankind in his social evolution, so has invention been the originator of evolution of all life forms—the ectoscopopolitans (Edison's 'little people') of plants have used invention greatly in the field of chemistry, those of animals greatly in the field of physics and those of man additionally in the field of psychics, enabling him by the inventions of his ectoscopopolitans to obtain contact with various unsuspected psychic forces and spiritual values, placing him so far in advance of other animals.

The ectoscopopolitans (the out-of-sight citizens of the body) have invented the eye, the ear, a delivery system in the arteries and a telegraph system in the nerves, to mention one or two of the bodily instruments and functions, all of which the communities of larger growth are unconsciously imitating or rather re-inventing on their large scale. Man invented lenses and a *camera obscura* only to find that the ectoscopopolitans of his body had done the same long ago. The development of communities and that of life forms appear to run on parallel lines and the study of either may assist the study of the other. Maybe the ectoscopopolitans of some of our fellow men (sensitives) have invented apparatus the equivalents in their organisms of the mundane apparatus used to produce "Movies," "Talkies" and even anticipated man's future invention of "Ghosties" or three-dimensional "Movies."

As regards "ghosties" I would give an instance. At a sitting with the materializing medium Craddock at which I was present with, among others, my friend Dr. L. B., a medical lady, this lady felt her dachshund recently deceased, trying to climb on to her lap as was his constant habit in life. According to the "Ghosties" hypothesis this was the reproduction by the medium through his Ghosties producing apparatus of a three dimensional thought-form which he obtained from Dr. L. B.'s mnemoplastic library.

Dr. CARL DU PREL wrote in *Die Magie als Naturwissenschaft* "Kapp has shown very clearly in his book *Philosophie der Technik* that many human inventions are identical with organs of the body or parts of the same, for instance, the *camera obscura* is similar to the dark chamber of the eye. The Atlantic cable with its insulating covering resembles the human nerve most astonishingly, both have a similar section."

In time, every human function, mechanical, physiological and psychic will, he thinks, be reproduced in our laboratories.

"It is to the men of science who at present doubt all psychic phenomena we must look for future discoveries and inventions which will remove all doubt for they will in time reproduce the psychic (occult) phenomena in their laboratories, having become acquainted with forces at present unknown, which are already utilised by the Psyche."

(*Die Magie als Naturwissenschaft* by Dr. Carl du Prel)

We read of secret trade processes, discoveries or inventions being handed down from father to son for many generations. Imagine for a moment that the first of a line of gifted inventors had four or five generations previous to Galvani stumbled upon Galvani's discovery and that his descendants had made one advance after another in electric technicality and handed them down secretly from father to son until the latest descendant had perfected the apparatus known as wireless, (a matter of four or five generations). Imagine such a latest descendant emitting his wireless voices secretly into the air in the days when even the phonograph was unborn and the telephone undreamed of, indeed electricity practically unknown and its relation to magnetism unsuspected. What explanation could all the fellows of the Royal Society or members of the Académie des Sciences give in such circumstances of the origin of the mysterious sounds? None whatever!

We are probably in the same position when we try to account for psychic phenomena.

In their search for some further instrument to enable their co-operatively constructed being to obtain a happier existence or with no particular object in view, it is conceivable that the ectoscopopolitans of some individuals among us have invented apparatus which the majority of us do not possess, apparatus which enables them to produce the phenomena which are called psychic and to have the faculties which are called metagnomic. That these powers are dependent on bodily structure (including in this term the qualities appertaining to the soul) one may conclude for they appear to be heritable.

The above view of the part played by invention in man's organism enables one to perceive dimly how William Hope and Mrs. Drane and other mediums for psychic photography have been enabled of themselves, or with the help of agencies outside themselves, to produce the various supernatural phenomena which numberless experiments have proved beyond a shadow of doubt inexplicable by the theory of fraud.

*Extracts from a work published in French in 1857  
by Baron L. de Guldenstubbé.*

# PNEUMATOLOGY

Spontaneous and Experimental.

THE REALITY OF SPIRITS

AND THE

MARVELLOUS PHENOMENON OF THEIR DIRECT WRITING,

demonstrated by

BARON L. DE GULDENSTUBBÉ, 1857

ON showing some of the direct writing results obtained by me with Mrs Deane in my H and F experiments described in chapter VII to a friend with a great knowledge of psychic research, he called my attention to the above-mentioned book. As this work is now out of print and not easily accessible it seemed to me useful to include in this volume a short extract of the portions thereof which deal with the experiments carried out by the Baron and his friends. The results of genuine, careful experimentation should not be lost sight of. It is hardly likely that the Baron would publish a book of lies, and there seems to have been no opening for fraud.

The author was a spiritualist and ascribed all the results obtained to the action of spirits and the writings to the actual presence of the great men associated with the various scripts. I have let his wording stand as I found it.

In years to come a different interpretation may render the Baron's facts more acceptable.

Robert Dale Owen (son of Robert Owen, father of the Co-operative movement) formerly Member of Congress (U.S.A.) and American Minister to Naples, met Baron Guldenstubbé, a Russian nobleman of Livonia, in Paris, and writes of him in his book *The Debatable Land* —

"Baron Guldenstubbé impressed me very favourably as a man of great earnestness and perfect good faith. The multitude of his experiments obtained under every variety of circumstance, and the number of respectable witnesses who permit their names to appear in attestation of the results, leave little room to doubt their genuine character."

Further on he writes in the same work —

"Count d'Ourches personally confirmed to me the authenticity of these two examples of spirit writing (as reproduced in the book) when I called on him, October 1st, 1858."

and again:—

"I have since been fortunate enough to procure in the United States personal evidence in corroboration of Direct Writing, and in some cases this evidence was obtained under conditions so strict that I think any candid and intelligent person, witnessing as I have, must cease to doubt."

In a work entitled *Three-score Years and Ten. Reminiscences of the late Sophia Elizabeth de Morgan*, edited by her daughter, the author says that during the later visits of her husband (the eminent mathematician) to Lord Brougham they had a good deal of conversation on the phenomena called spiritual. While the late Lord Brougham was not much impressed by spiritualistic phenomena he was greatly impressed by a book *La Réalité des Esprits* published by a certain Baron Guldenstubbé, whom he knew personally and with many of whose witnesses he was acquainted, including Mr. Dale Owen.

Mrs de Morgan wrote — "He assured my husband that these were most of them persons whose evidence would be held sufficient to establish any fact in everyday life."

### *Extracts from Baron Guldenstubbé's Introduction.*

A marvellous discovery has been made by the author in Paris on August 13th, 1856, the day when the first experiments were crowned with success, i.e. direct and supernormal writing by spirits without any intermediary whatsoever, that is to say, neither mediums nor any inanimate objects.

The discovery of direct writing is all the more precious because it could be confirmed by repeated experiments by the author in the presence of unbelievers, who could themselves try the paper in order to meet the absurd objection that chemically prepared papers have been used.

More than 500 experiments have been made since the ever memorable day of August 13th, 1856, by the author and his two friends, the Comte d'Ourches and General Baron de Brévern. More than fifty persons, bringing their own paper, have been able to confirm the astounding phenomenon of direct writing by invisible entities. Here are the names of some of the witnesses —

M. Ravene, senior, proprietor of a picture gallery in Berlin

M. le prince Léonide Galitzin, of Moscow

M. le prince S. Metschersky

M. le docteur Georgiu

M. le colonel Toutcheff

M. le docteur Bowron, Paris

M. Kiorboc, distinguished artist in Paris

M. le colonel de Kollmann, Paris

M. le baron de Voigts-Rhetz

M. le baron Borys d'Uexkull

The majority of these have attended several experiments.

Most of our experiments have taken place in the Salle des Antiques at the Louvre, in the Cathedral of Saint-Denis, as well as at the Author's flat, rue du Chemin de Versailles, 74, where the first phenomenon was observed on the 13th August, 1856.

The educated public knows that natural science made no real progress until one began to question Nature by the experimental method. To-day, in psychic science as well as in the exact sciences, our century demands facts and observations.

The Author gives sixty-seven fac-similes of direct writing by different spirits from the time of the hieroglyphics of Egypt, Ancient Greece and Rome, up to our days. The Author is the possessor of more than 500 of these writings in twenty different languages, but he has not published them all, in order not to render the book too voluminous.

It is also for this reason that the Author publishes only a few extracts from the writings of Sympathetic Spirits, that is to say, Spirits of deceased relations and friends of the Author. It is true that the majority of these letters from beyond the tomb, covering often several pages, contain counsel, advice, and details too intimate to be given to the public. Nevertheless, the Author, who possesses more than 200 writings from such Spirits, gives a few extracts because these letters are of a certain importance, it being possible to confirm the identity of the hand-writing and of the signature, by those who have known these individuals during their terrestrial life.

The most remarkable writings were signed (always in the presence of eye-witnesses) by the greatest Spirits of antiquity, such as Plato, Isocrates, Cicero, Virgil, Julius Cæsar, Octavius Augustus, Juvenal, etc., and by the great apostles of Christianity, such as St. John and St. Paul, and by Fathers of the Middle Ages, such as Abélard.

These Greek and Latin writings contain axioms, philosophy and ethics, concerning chiefly the future life of man, or verses from the New Testament.

Kings and Queens of France, from Dagobert to Louis XVIII, from La Reine Blanche to Marie-Antoinette, have drawn magic figures and the initials of their names on their monuments at Saint-Denis, or Versailles, or at Fontainebleau, we publish a few of them, such as St. Louis, Francis 1st, Marie-Antoinette and Mary Stuart.

These magic figures traced directly by Spirits have sometimes worked marvellous and instantaneous cures when applied to invalids in accordance with the directions of the medium or of the somnambule of the author, when sent to sleep by the said magic figures

Already in the year 1850, about three years before the epidemic of table-rapping, the Author interested himself in the subject of Spiritualism. It took him six months to form a circle of friends for the purpose

The Author made many experiments with his honorable friend, the Comte d'Ourches, a man greatly versed in occult science. Little by little we were able to obtain movements of the table without contact. M. le Comte d'Ourches was able to raise the table himself without touching. The Author also was able to cause the table to move with great rapidity without contact and without the assistance of any magnetic circle. It was the same with regard to the vibrations of piano wires, a phenomenon obtained as early as Jan. 1856, in the presence of the Comtes de Szapary and d'Ourches.

All these phenomena revealed the reality of certain occult forces, but these facts did not demonstrate sufficiently the real and substantial existence of invisible intelligences, independent of our will and our imagination. In truth, there is only one phenomenon direct, intelligent and material, independent of our will and our imagination, namely, direct writing by Spirits, whom one has not evoked or invoked, which can serve as irrefragable proof of the reality of the supernatural world.

The Author, being always in search of proof both intellectual and material (*intelligente et palpable*) of the substantial reality of the spiritual world, in order to demonstrate by irrefragable facts the immortality of the soul, never ceased to pray for the knowledge of some infallible means for the purpose.

One memorable day, *scilicet*, 1st August, 1856, the idea came into the Author's head to try whether the Spirits would write directly *without the intermediary of any medium*. Mindful of the direct and marvellous writing of the Decalogue according to Moses, and the equally direct and marvellous writing which appeared at the Feast of Bel-shazzar, according to Daniel, having also heard of the modern mysteries at Stratford in America, the Author wished to confirm the reality of a phenomenon of such far-reaching significance—whether it did really exist.

He therefore put a piece of plain writing paper and a pointed pencil in a box which he locked, carrying the key always with him and telling nobody of his experiment. He waited in vain for twelve days without noticing the least trace of the pencil on the paper, but what was his astonishment when on the 13th August, 1856, he found certain mysterious letters traced on the paper. Hardly had he noticed these letters when he repeated the same experiment ten times on this ever-memorable day by putting, every half-hour, a fresh piece of paper in the same box. The experiment was crowned with success every time.

The next day, August 14th, the Author made twenty experiments, leaving the box open, and not letting it out of his sight, it was then that the Author saw that some letters and words in the Esthonian language were formed or were engraved upon the paper without the pencil moving.

Since that moment, seeing the uselessness of the pencil, he ceased to put it with the paper. He placed simply a sheet of white paper on the table at his own house, or on the pedestals of ancient statues, on tombs, urns, etc., at the Louvre, at St. Denis, at the Church of St. Etienne-du-Mont, etc. The same thing happened with experiments made in different cemeteries.

After having confirmed the reality of the phenomenon of direct writing by more than thirty repeated experiments, the principal pre-occupation of the Author was to demonstrate the real existence of this miracle to other people. First of all he addressed himself to his honorable friend, M. le Comte d'Ourches, who has also consecrated his entire life to magic and Spiritualism.

It was only after six such sittings, on the 16th August, 1856, at eleven o'clock in the evening, that M. le Comte d'Ourches saw, for the first time, this marvellous phenomenon. He was at first upset by the non-success of our experiments. He put on one side of the piece of white paper intended for the writing of any Spirit whatsoever, a copy of the famous criterion of St. John on the subject of the discerning of good Spirits. After ten minutes a sympathetic Spirit, whose writing and signature the Author recognised later, wrote directly in the presence of the Comte d'Ourches, the following words: "*Je confesse Jésus en chair*". The Spirit therefore accepted frankly the sign by which, according to St. John, a good Spirit is recognised.

Since that time, M. le Comte d'Ourches has seen more than forty times this marvellous phenomenon of direct writing, sometimes at his own house, sometimes at the Author's, also at the Louvre, at the Cathedral of St. Denis, at the Church of St. Etienne-du-Mont, on the sarcophagus of St. Geneviève, and on the seats which are below the monuments of Pascal and Racine at the Montmartre Cemetery.

Later, in the month of October, M. le Comte d'Ourches obtained, even without the assistance of the Author, several direct writings from Spirits. One of these letters from beyond the tomb is from his mother, who had died twenty years previously.

The Author could record a mass of very interesting experiences but, in order to avoid prolixity, he prefers to publish exact fac-similes of the most remarkable writings

As to the question of knowing what means the Spirits employ to trace characters or magic figures on a sheet of paper, it must be agreed that this phenomenon demonstrates to us that the Spirits act directly on matter, just as our souls are embedded in gross matter. During the first fortnight succeeding the day of the discovery of direct writing, the tables upon which the Spirits wrote moved themselves about without contact, and came to join the Author in another room, after having traversed several apartments. Sometimes the tables moved slowly, sometimes with an astonishing quickness. The Author often barred their road with chairs, but they made digressions always towards the same direction. The Author has even seen, on two occasions, a small occasional table upon which the Spirits were in the habit of writing (in his presence) transported in the air from one end of the room to the other.

Nevertheless, although the effects of the influence of discarnate Spirits are the same as those of incarnate Spirits, it must be acknowledged that their means must differ from ours, their condition being free from the yoke of matter, which paralyses the sublime will of our intelligence and of our imagination.

Before publishing a selection of fac-similes of these writings from beyond the tomb, it is necessary to say a few words in order to refute the absurd objection that would reduce this marvellous phenomenon to a strange reflection of the thought of the Author. Our experiments prove amply that the reflection of thoughts has nothing to do with this phenomenon. First of all, generally the Spirit we are desirous of having in our experiment does not present itself for writing; another one comes, of whom we had not thought at all, and of whom the name is quite unknown to us at times. As regards the sympathetic Spirits, they hardly ever come during Spiritualistic experiments. The Spirits often write several entire pages, sometimes in pencil sometimes in ink, when the Author is attending to other matters. The hypothesis that the power of the imagination and of the will has to do with this business, is in flagrant disaccord with our 500 experiments. The Author not having recourse, as a rule, to the mental evocation of any particular Spirit. Even the desire to communicate with one Spirit rather than another is banished from our sittings, because in this way one can prevent direct communication through lack of sympathy.

The absurd fear of demons, born especially in the Middle Ages, is precisely the principal cause of the rarity of supernormal phenomena, Spirits not being able to manifest to people who regard them as something not of this world. In fact there is nothing which repels Spirits and indeed corporeal and living beings such as men and animals, more than invincible repugnance, frightful horror and the absolute lack of sympathy.

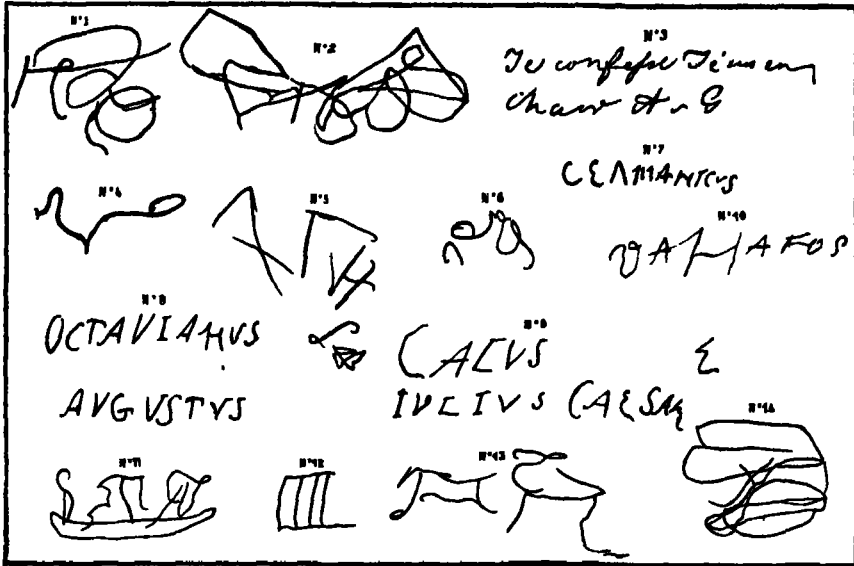
## CHAPTER VIII

This chapter contains sixty-seven fac-similes of Spirit writings. The chronological order of these phenomena is followed, indicating exactly the date, the place, and the witnesses in whose presence the writings were made. Some of these writings are illustrated on p. 367.

From the 13th August, 1856 up to the 15th of the same month, we obtained only lines and magic figures which were sometimes very complicated. The first legible writing, which was in the Esthonian language by a Spirit whom the Author recognised by his handwriting, although at first the signature was missing, took place on the 15th August. I am not publishing it because it was not written in the presence of witnesses. The first writing in French was obtained on the 16th August in the presence of witnesses. For this reason we are publishing it (*see No. 3 in illustration below*).

In the preface we have already cited the names of the most celebrated Spirits who have confirmed their writings by their signatures from beyond the tomb; we are adding here a few illustrious names such as Héloïse, la sœur Louise de la Miséricorde, at one time Duchess de La Vallière, the famous diacre of Paris, etc. We obtained these particular writings by the direct sollicitation, written in French, of a sympathetic Spirit of a young woman, anonymous.

- No. 1. Figure traced on the 13th August, 1856. It was drawn by a Spirit at the Author's abode, 74, rue du Chemin de Versailles, Champs-Élysées, at three o'clock in the afternoon. [Scrawl.]
- No. 2. Magic figure traced on the 14th August, 1856, also at the Author's dwelling. [Scrawl.]
- No. 3. First writing in French, signed by a Spirit known to the Author during his terrestrial life. The words "Je confesse Jésus en chair," are the reply addressed by the Spirit to the doubt of the Comte d'Ourches. This marvellous phenomenon took place in the presence of the said Comte d'Ourches on the 16th August, 1856, at eleven o'clock in the evening, in the Author's apartment.
- No. 4. Figure traced in the presence of the Comte d'Ourches on the 18th August, 1856, at 38, rue de la Chaussée-d'Antin. [Scrawl.]



- No. 5. Magic figure traced on the sarcophagus of St Geneviève at the Church of St Etienne-du-Mont, in the presence of the Comte d'Ourches, 20th August, 1856 [Scrawl]
- No. 6. Initials of the name of St Geneviève, traced on her sarcophagus on the 24th August, 1856, in the presence of the Comte d'Ourches, who himself supplied the plain paper [Scrawl]
- No. 7. First writing in sculptured Latin, obtained in the presence of the Comte d'Ourches at the Louvre, near the statue of St. Germanicus, on the 26th August. [The word: "Germanicus"]
- No. 8. Writing in sculptured Latin, obtained on the same day in the presence of the Comte d'Ourches, near the statue of Augustus, at the Louvre [The words Octavianus Augustus]
- No. 9. Writing in sculptured Latin, traced on the 28th August, at the Louvre, near the statue of Julius Cæsar, in the presence of the Comte d'Ourches [The words: "Caius Julius Cæsar"]
- No. 10. Writing in sculptured Greek, also traced on the 28th August in the presence of the Comte d'Ourches, near the statue of Euripides, at the Louvre [Scrawl]
- No. 11. } Egyptian hieroglyphics traced in the presence of the Comte d'Ourches, on the 30th  
 No. 12. } August, near the sarcophagus of Rameses III at the Louvre [Scrawls.]  
 No. 13. }
- No. 14. Magic figure traced on the 31st August at the Author's apartment, in the presence of the Comte d'Ourches This figure effected an instant cure in a case of bronchitis. [Scrawl]
- No. 15. Figure traced near the monolith of the famous Queen Cleopatra, on the 2nd September, 1856, in the presence of the Comte d'Ourches [Scrawl]
- No. 16. Writing in sculptured Latin, near the unknown statue in the Room of the Roman Emperors, in the presence of the Comte d'Ourches, on the 4th September [The word "Juventas"]
- No. 17. Initials of Mary Stuart, traced near the column of her husband, François II, in the Cathedral of St Denis, in the presence of the Comte d'Ourches, on the 7th September [Initials "M S"]
- No. 18. Strange figure traced on the same day near the sarcophagus of Catherine de Médicis and of Henry II in the Cathedral of St Denis, in the presence of the Comte d'Ourches [Scrawl]
- No. 19. First writing in English, with the initials of Mary Stuart, traced in the presence of the Comte d'Ourches, on the 9th September, 1856, near the column of François II [The words "I am the life." M.S.]
- No. 20. Figure obtained in the gardens of the Tuileries, in the presence of the Comte d'Ourches, on the 10th September. [Scrawl]

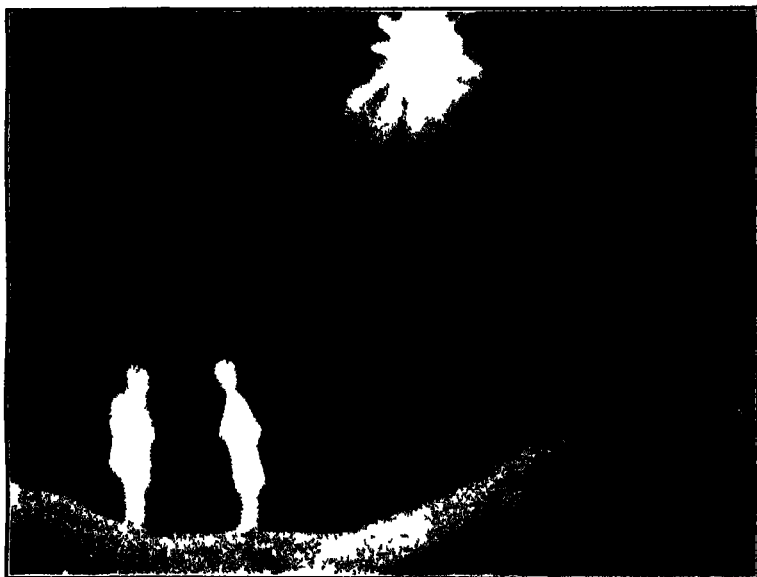


- No. 21. Writing in the Esthonian language, traced by a Spirit who was known to the Author during his terrestrial life, on the 12th September, at 74, rue du Chemin de Versailles
- No. 22. Initials of the name of a deceased friend of the Author, traced on his tomb at the Montmartre Cemetery, on the 14th September, in the presence of the Comte d'Ourches [The initials "E W"]
- No. 23. Strange characters, traced on the 15th September at the Author's apartment, in the presence of the Comte d'Ourches [Scrawl]
- No. 24. Long letter in sculptured Latin, traced near the statue of Augustus (in the corner of the transept) in the Room of the Roman Emperors, in the presence of the Baron de Voigts-Rhetz, on the 20th September
- No. 25. Epistle in verse, written and signed by Juvenal, near the supposed statue of Demosthenes This phenomenon took place in the presence of the Comte d'Ourches and the Baron de Rhetz, on the 26th September, 1856
- No. 26. Writing in sculptured Greek traced in the presence of M Ravené Senior, of Berlin, and of M le colonel de Kollmann, near the sarcophagus below the statue of the fair Polymnia, at the Louvre, on the 3rd October
- No. 27 Writing in Greek, traced in the presence of Professor Georgiu of London, disciple of the illustrious Ling, also in the presence of the Comte d'Ourches and the Baron de Voigts-Rhetz, on the 4th October, at the Author's apartment, in order to prove to everyone that death is conquered and that there is no longer any need to fear it. This writing recalls to witnesses Verse 55 of the famous XVth Chapter of the first Epistle to the Corinthians
- No. 28 Greek writing, traced in the presence of the Comte d'Ourches, at the Author's apartment, on the 10th October
- No. 29 Greek writing, traced on the pedestal of the fair Muse Polymnia, at the Louvre, in the presence of the Comte d'Ourches, on the 15th October
- No. 30. Latin writing in verse, traced and signed by Virgil in the presence of the Comte d'Ourches, on the 20th October, at the Author's apartment
- No. 31 Strange writing, signed by the Apostle St John, and which was traced in the presence of the Baron de Brévern, the Comte d'Ourches and M Ravené, senior, on the 26th October, at the Author's apartment
- No. 32. Greek writing, signed by St Paul, and traced during the same evening, in the presence of the same eye-witnesses
- No. 33 Greek writing, indicating the presence of Melchizedech This writing was also traced on the same evening, and in the presence of the same witnesses
- No. 34 Strange figure and Greek writing, traced in the presence of the Comte d'Ourches on the 28th October, at the Author's apartment This writing recalls to our memory verse 4 of Chapter XXI of the Apocalypse
- No. 35 Greek writing, traced in the presence of the Comte d'Ourches and M Ravené, on the 29th October
- No. 36. Writing in French and strange figure, traced on the back of the paper by the Spirit of a famous Deacon of Paris, behind the main altar of the Church St Médard, where his body had formerly reposed This Spirit first of all rapped loudly on the flagstones of the chapel behind the altar, in the presence of Colonel Kollmann, who himself withdrew the paper that had been placed in front of his eyes by the Author, on the 30th October, 1856 [The words "François, Paris," and scrawl]
- No. 37. Greek writing, traced and signed by Iphikles, and dated from Athens, in the presence of the Comte d'Ourches, at the Author's apartment, on the 2nd November, 1856
- No. 38. Design of a Pythian tripod signed "E," traced near the little statue of Euripides at the Louvre, in the presence of the Comte d'Ourches, on the 4th November
- No. 39. Figure traced in the presence of the Baron de Brévern as a result of the evocation of the famous prince and priest Hohenlohe, on the 6th November, at the Author's apartment The Greek letters adjoining the figure would appear to indicate that death is conquered by faith in the spirit of that which is the alpha and omega
- No. 40. Figure traced and signed by St Louis, near the statues of his family, in the vault of the Cathedral of St Denis, November 8th, in the presence of the Baron de Brévern [Scrawl, and the word "Louis"]
- No. 41. Complicated figure signed "F," traced near the monument of François 1st, also on the 8th November in the presence of the same eye-witness, who himself supplied the paper from his note-book This phenomenon took place in the Church of St Denis [Scrawl, and the letter "F"]
- No. 42. French name traced near the monument of Louis XII in the same Cathedral, in the presence of the same witness, on the 8th November. [The name "Louis".]
- No. 43 French words traced near the monument of King Dagobert, in the presence of the same witness, on the 8th November [The words, "Mon Pays"]
- No. 44. Figure traced in the presence of the Baron de Brévern who saw the various lines made on the sheet of paper which had been placed on the Author's desk at 74 rue du Chemin de Versailles, on the 15th November, 1856

- No. 45. Writing in Russian, traced in the presence of the Baron de Brévern, on the 20th November, at the Author's apartment
- No. 46. Latin writing, signed by the celebrated orator Cicero, in the presence of the Baron de Brévern, on the 24th December at the Author's apartment This marvellous writing was traced in a packet of paper, sealed and untouched—just as it had come from the shop [Latin writing signed "Mar T Cicero"]
- No. 47. Greek writing signed by the celebrated Plato and traced in the same sealed packet of paper, during the same evening [24th December] and in the presence of the same witness, at the Author's apartment
- No. 48. Figure traced in the same sealed packet of paper, in the presence of the same eye-witness, on the 24th December, at the Author's apartment The experiments of this memorable day were crowned with complete success The Baron de Brévern attended as eye-witness The Comte d'Ourches and the Marquis du Planty were also invited to attend, but were absent Their coming was awaited until nearly midnight, but as that hour drew near, the furniture began to creak, the medium seated himself at the piano, and commanded us to put a case of letter-paper, which was covered with a yellow paper and sealed just as it had left the shop, on a little table After a quarter of an hour, the medium ceased playing, and asked the Baron de Brévern to open the packet, first of all was found a Greek writing signed by Plato, then a Latin writing signed by Cicero, a third piece of paper contained this figure of which we have just been speaking (No 48) A fourth sheet of paper contained a writing in English, signed by Spencer This last writing, which we were scarcely able to decipher, has unfortunately been mislaid
- On the paper signed by the Spirit of Plato, there is also a figure (No 47) This figure represents a cross having at its summit an alpha and at the base an omega This cross and the two letters seem to indicate the manifestation of Christ, who is the first and the last The other two letters in the figure mean "faith" and "the spirit," that is to say, the only two means given to man to profit by the work of Christ and to attain the love of God and Charity
- No. 49. Greek writing signed by Isocrates in the presence of the general Baron de Brévern, on the 26th December, 1856, at the Author's apartment
- No 50. Remarkable writing in sculptured Greek, traced in the presence of the Comte d'Ourches, on the 27th December, 1856, at the Author's apartment
- No. 51. German writing, traced by a Spirit, whom the Author, as well as several friends of the deceased, recognised by his hand-writing, although the signature was missing. This phenomenon took place on the 28th December at the Author's apartment
- No. 52. Writing by the Sister Louise de la Miséricorde (La Valhière), traced in the presence of Colonel Kollmann on the 29th December, 1856, in the church of Val-de-Grâce [The words "Sœur Louise de la Miséricorde"]
- No. 53. German writing in verse, signed by one of the parents of the Author This epistle was traced on the 14th January, 1857, at the Author's apartment The perfect resemblance of the deceased's hand-writing was confirmed by several of his friends
- No. 54. Remarkable writing signed by Abélard, obtained by the Author on the 20th January, 1857, on the tomb of that illustrious man at Père-la-Chaise, on the solicitation (directly written) of a sympathetic Spirit [Latin writing.]
- No. 55. Writing by Héloïse, in French, obtained the same day on the tomb of Abélard and Héloïse, on the direct solicitation of the same sympathetic Spirit [The words "L'amour qui nous réunit a fait tout notre bonheur."]
- No. 56. Direct order from the said sympathetic Spirit, in French, to go to St Denis, where good results were obtained in the presence of the Baron de Brévern. This sympathetic Spirit (of a young woman, anonymous author of Paris), has often given orders to make experiments, and they have always been successful. The Author possesses about thirty orders directly written and signed by this young woman who died in Paris five years previously. These particular words were traced at the Author's apartment, on the 25th January, 1857. [The words. "Allez, mon cher Louis, allez tous trois à St Denis à onze heures."]
- No. 57. Friendly letter from beyond the tomb written by the Spirit of a young woman, whose writing was recognised by several of her friends This letter in German was written on the 30th January, 1857, at the Author's apartment
- No. 58. A letter from beyond the tomb written by a friend of the Author, whom several persons recognised by the hand-writing This letter was written in French, on the first February, 1857 (about two years after the death of the deceased) at the Author's apartment. [The following words "Mon très cher Ami, qu'elle jouissance pour moi de pouvoir vous assurer de ma main que vous avez eu raison en ce qu'il y a de plus consolateur pour l'homme ! Oui, nous existons, nous pensons, nous agissons, nous prenons part aux maux, ainsi qu'aux moments. etc. "]]

- No. 59. Words traced near the tomb of the illustrious Pascal in the church of St. Etienne-du-Mont on the 12th February, 1857, in the presence of the Comte d'Ourches. [The words "Immortalité, éternité, etc.".]
- No. 60. Initial traced near the bust of Henri IV. in the vault of the Cathedral of St. Denis in the presence of the Baron de Brévern on the 13th February, 1857. [The letter "H."]
- No. 61. Figure and initials traced near the tomb of the illustrious Jean Racine in the Church of St. Etienne-du-Mont, on the 14th February, 1857, in the presence of the Comte d'Ourches, who himself supplied the paper [Scrawl and the initial "R".]
- No. 62. Writing in Italian, traced in the presence of the Baron de Brévern on the 16th February 1857, at the Author's apartment.
- No. 63. Friendly letter written by a kinswoman of the Author, who had died more than thirteen years previously. This letter in German was traced on the 20th February, 1857, at the Author's apartment. Several acquaintances of the deceased recognised her hand-writing, traced in blue ink.
- No. 64. Figure traced in blue ink and signed in Greek characters by Hippocrates on the 1st March, 1857, at the Author's apartment. This figure cured a case of acute rheumatism within a few minutes.
- No. 65. Writing in sculptured Latin traced near the urn of Saturninus at the Louvre, on the 6th March, in the presence of the Baron de Brévern.
- No. 66. Writing in French, traced on the 10th March, 1857, in the garden of the Trianon near the dairy. This curious writing consists of the words. "Reine de France, Marie Antoinette, issue de l'illustre .." The Author, never having seen the writing of this unfortunate Queen, is unable to testify to the identity of the hand-writing.
- No. 67. Writing in sculptured Latin, engraved on a visiting card of the Baron Boris d'Uexkull, eye-witness, on the 10th May, 1857, near the urn of François 1st in the vault of the Cathedral of St Denis. [The word. "Salve" ]

*A Donohoe Skotograph, see p. 329.*



Recalling Brockman's summer-house near Folkestone.

*Short Extracts from a work published first in 1855  
by Professor Robert Hare, M.D.*

EXPERIMENTAL INVESTIGATION  
of  
SPIRIT MANIFESTATIONS

Demonstrating  
The existence of spirits and their  
communion with mortals.

by

ROBERT HARE, M.D.

Emeritus Professor of Chemistry in the University of  
Pennsylvania, Graduate of Yale College and Harvard  
University, Associate of the Smithsonian Institute, and  
Member of various Learned Societies

FOURTH EDITION

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1856

[In *Transcendental Physics*, written by Johann C F Zollner, Professor of Physical Astronomy at the University of Leipzig, the following note is to be found concerning Dr Hare —

"Robert Hare, Doctor of Medicine, Professor of Chemistry at the University of Pennsylvania in Philadelphia, born 1771, died 15th May, 1858. In Poggendorff's *Literary Biographical Dictionary*, from which I have taken the above particulars, will be found a catalogue, filling a whole column, of Hare's numerous chemical and physical treatises. In text-books of Physics his name survives in the so-called "Hare's Spiral," a galvanic element. With this, previously to the construction of constant batteries, very strong effects of light and heat could be produced."

Alfred Russel Wallace devoted several pages of his well-known *Miracles and Modern Spiritualism* to Dr Hare's work in Psychics, and mentioned that Dr Hare invented the oxyhydrogen blowpipe. As Alfred Russel Wallace's description is not illustrated I am inserting the illustrations herein to enable readers to repeat Dr Hare's experiments, and add to his valuable *experimental* evidence of facts at present inexplicable.

Before Dr Hare commenced his investigations into the phenomena of table turning and all associated with it, he was (par 133 of his book) incredulous of any cause of the phenomena excepting unconscious muscular action on the part of the persons with whom the phenomena were associated. The inferences of Faraday tending to the same conclusion he thoroughly sanctioned. He wrote a letter to this effect which was published in the *Philadelphia Inquirer* in July 1853, in answer to an enquiry made of him.

In par 134 Dr Hare states that as no allusion to spirits as the cause of the phenomena had been made in the letter which drew forth his writing, spirits were not contemplated in his review of the subject. He adds, had he ever heard spiritual agency assigned as a cause, so great was his disbelief in any such agency it would have made no impression on his memory.

In par 135 of his book Dr Hare states that in common with almost all educated persons of the 19th century, he had been brought up deaf to any testimony which claimed assistance from supernatural causes such as ghosts, magic or witchcraft.

Notwithstanding the scepticism with which he started his investigations, after prolonged experiments the results obtained convinced him there was a power at work not that of any human being present, and, in addition to the power, there was an intelligence.

"After a year of experiment, even though it meant eating his own words and scientific martyrdom, he announced that he had been entirely converted. His report was the whole-hearted utterance of a brave man who has done an injustice and spares himself nothing, either in personal vanity or in worldly disadvantage, in his attempt to remedy it." (Sir Arthur Conan Doyle on Dr. Hare, quoted in *Light*, 1921, p 43.)

*Engraving and description of apparatus contrived by Dr. Hare for the purpose of determining whether the inexplicable manifestations attributed to spirits could be made under reliable test conditions. Experiments with the apparatus here described convinced Dr. Hare that they could.*

FULLER DETAILS OF DR. HARE'S EXPERIMENTS WITH HIS APPARATUS  
WILL BE FOUND IN HIS BOOK, PAGES 40 TO 53

THE FOLLOWING NOTES ARE DR. HARE'S OWN, ABBREVIATED

#### PLATE I.

Fig. 1 is an engraving from a photograph of the apparatus above alluded to. The lettered disc "A" is seen supported upon a stationary rod of iron forming the axis on which the disc turns. To the outer end of this rod, the pointer "B" is affixed, so as to be stationary in a vertical position. The cord "C" encircles the grooved pulley, which is fixed on the centre of the disc, like a hub to a carriage wheel. The ends of the cord are severally tied to weights, which, when the table is tilted, react against each other through the pulley, one being so heavy as to be immovable, the other so light as to be lifted. Of course, a hook in the floor may be substituted for the larger weight.

The relative position of the medium and of the screen intercepting her view of the disc, are too obvious to require particularisation.

On tilting the table, the cord would be unwound from the pulley on the side of the larger weight, being wound up simultaneously to an equivalent extent on the side of the small weight, causing the pulley and disc to rotate about the axis. Restoring the table to its normal position, the smaller weight being allowed to act unresisted upon the cord and pulley, the rotation would be reversed. Of course, any person actuating the table and seeing the letters, could cause the disc so to rotate as to bring any letter under the index, but should the letters be concealed from the operator, no letter could be brought under the index at will.

Hence it was so contrived that neither the medium seated at the table behind the screen, nor any other person so seated, could by tilting the table, bring any letter of the alphabet under the index, nor spell out any word requested.

Fig. 2 represents a similar piece of apparatus known as Pease's disc. It consists of a box "F" which is a miniature representation of a low, square, four-sided house, with a single sloping roof, but without any floor closing it at the bottom. On the outside of the part serving as the roof, the alphabet dial is depicted. On the inner surface of the roof board, a pulley, strings and a spring are attached, by which the index is made to revolve to and fro, so as to point to any letter. A detailed description of the orientation of these is hardly necessary.

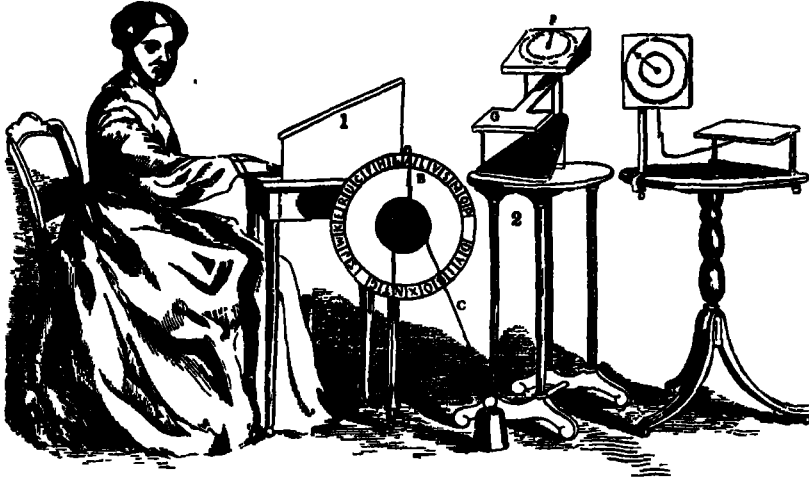
"G" represents a lever oscillating on a rod. The medium's hands are placed on this lever. When test conditions are not required, the hands should be situated so that one-half may be on either side of the fulcrum rod. When test conditions are required, the hands should be altogether on the portion of the board which is between the exterior end of the board and the fulcrum. When this end of the lever is depressed the cord is not pulled and the pointer is not moved. When thus placed it is utterly impossible for the medium's hands to move the lever so as to cause it to select letters or to alter the selection made by the unknown power which may be in some unknown way operating the apparatus.

Letters were selected and messages given under these conditions.

It is surprising with what readiness the invisible operator, even when unused to the apparatus, by moving the lever, actuated the index, causing it to point to the letters, words or figures distributed on the face of the disc.

The apparatus above described may be arranged to operate by means of a string extending from a brass ring, in which the pulley string terminates externally, to a heavy weight or hook situated upon the floor, so as to be taut when at rest. When this arrangement is made, tilting of the table, by raising the end at which the box is situated, causes the weight to pull the string and, of course, to induce the revolution of the pulley, its pivot and corresponding pointer. The restoration of the table to its usual position reverses the motion. Hence by these means the index may be moved either way, as requisite for the selection of the letters required for communication.

PLATE I



The other figure in the same plate represents Pease's disc apparatus, so arranged as to be affixed to any table of moderate dimensions. The fulcrum on which the lever turns is so made as to be affixed to one of the table's edges by clamps, while the disc situated in a vertical plane is supported by a bar which has a clamp to secure it to the table, while to the disc it is fastened by being introduced into square staples, made to receive it securely in a clip resembling that by which a square bolt is secured. On the under surface of the lever a hollow wire is fastened by staples, so as to receive a solid wire, which can be made to slide further in or out and thus adjust itself to the distance. The disc can be placed edgewise so that a medium cannot read it.

[Dr. Hare gives particulars of various successful test experiments which he made with the pieces of apparatus above depicted. It is not necessary to give the details here. It is obvious how well these instruments lend themselves to fraud-proof trials. To render the results more unquestionable the doctor interposed a screen between the disc and the eyes of the medium, without causing any arrestation of the process.]

On occasions the doctor altered the position of the medium to the other end of the table from her position shown in the sketch, Fig 1. In this position it was necessary for the table to rise under the medium's hands for the index to be actuated. With this modification the doctor had success.]

## PLATE II

*Description of the instrument by which the operators were enabled to move a table under the influence of mediumship, yet in no wise under the control of the medium employed, even clairvoyance being eliminated.*

The table is about six feet in length (to preclude all possibility of the medium's contact with the table legs) and sixteen inches in width, so contrived as to separate into three parts for convenience of carriage

The pair of legs under the right side are upon castors, those upon the left side are upon two wheels each of about six inches diameter, of which one is grooved. A lettered disc similar to that already described on a preceding page, is secured upon a pivot affixed to a strip of wood, which is made to slide between two other strips attached to the frame of the table just under the top board. By this means the cord running in the groove of the hub of the disc and the groove of the leg-wheel can be rendered taut, when the leg-wheel revolves in consequence of the moving of the table horizontally along the floor, the disc revolves also. A nine-inch movement causes the disc to make a complete revolution.

Or, by attaching the two ends of a cord to two stationary weights the cord actuating the pulley is made to pull it round by a horizontal motion of the table, as in the drill-bow process.

To neutralise the power of the medium to move the table voluntarily, the hands of the medium were placed upon a metallic plate made quite true and this plate rested upon some brass balls, like billiard balls, as shown in the sketch.

The index is in this apparatus situated precisely as in that described in Plate I, and any mortal may, by moving the table one way or the other, bring any letter under the index, so as to spell out any desired word. But no person sitting as the medium is, in the engraving represented to sit, with hands on the plate resting on two balls, can actuate the disc so as to spell out words as above mentioned. Utterly incapacitated from moving the table (for much less force would make the tray move on the balls than would move the table) it is manifestly impossible for the medium to actuate the disc, or to interfere with the movements of it.

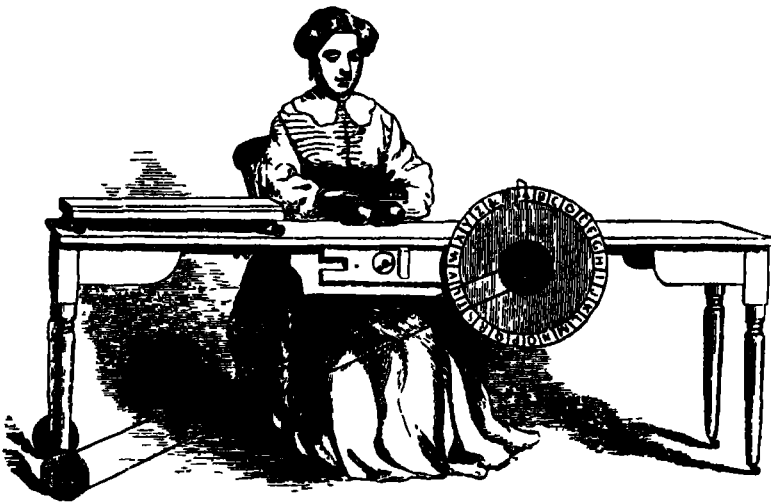
It has been suggested that in the employment of the apparatus (Plate I) the medium might see the letters by clairvoyance, in despite of the screen, or might learn them from the mind of the observer, but in this apparatus (Plate II) the medium cannot control the movements of the disc in the least, whatever she may have learnt clairvoyantly or otherwise.

On the surface of the table, on the left, may be seen a board upon castors. This was contrived as a substitute for the plate on balls. The castors, of course, perform the same office as the balls.

As soon almost as the medium placed her hands on the plate resting on the balls and without any other communication with the table, the disc began to revolve in such a way as to bring the letters under the index in due alphabetic order. Afterwards various names were spelled and communications were made.

On various subsequent occasions I have had this experiment of putting the hands of the medium on a plate and balls repeated, and with the same result. The interposition of the plate and balls makes it much more difficult for spirits to move a table than when the hands are directly applied. In the latter case, the spirits actuate the hands primarily, and the table or apparatus secondarily, but when the hands are incapacitated from influencing the motion the spirit has to assail the inanimate matter directly, assisted only by an emanation from the medium. In this attack upon ponderable matter, the spirits of the second sphere are the most capable, but even with their assistance, the condition of the medium must be very favourable to render success possible.

PLATE II





## PLATE III

*By means of this apparatus the medium is prevented from having any communication with the apparatus other than through water. Yet under these circumstances the spring balance indicated the exertion of a force equal to 18 pounds.*

A board is supported on a rod so as to make it serve as a fulcrum, as in a see-saw, excepting that the fulcrum is at a distance of a foot from one end and three feet from the other. The latter end is supported by a spring-balance which indicates pounds and ounces by a rotary index

In the board at about six inches from the fulcrum, there is a hole into which the knob of an inverted glass bell jar, nine inches in diameter, is inserted

Upon two iron rods proceeding vertically from a board resting on the floor, in such a position that one is on either side of the vase, a cage of wire webbing, such as is used to protect food from flies, of about five inches in diameter, is held (inverted) by the rods so that it is within the vase concentrically, with a free space between it and the sides of the vase of about an inch and a space of an inch and a half between it and the bottom of the vase

The vase being filled with water to within an inch of the brim, the medium's hands were introduced into the cage and thus prevented from touching the vase

These arrangements being made, the operators were invoked to show their power, when repeatedly the spring balance indicated an augmentation of weight equal to three pounds. The relative distances of the vase and balance from the fulcrum being as 6 to 36, the force exerted must have been  $3 \times 6 = 18$  pounds, yet the medium did not appear to be subjected to any re-action, and declared that he experienced none.

It was on stating this result to the Association for the Advancement of Science that I met with much the same reception as the King of Ava gave to the Dutch Ambassador, who alleged water to be at times solidified in his country by cold, so as to be walked upon

The belief in spiritual agency was treated as a mental disease, with which I, of course, had been infected, those who made this charge being perfectly unconscious that their education has associated morbid incredulity with bigoted and fanatical credence

[These experiments with a bowl of water on a lever seem to have forestalled Sir Wm Crooke's similar experiments]

When a medium, eleven years old, placed his hands on the short end, that end rose while the other, of course, went down, in some instances, showing an increase of downward pressure on the balance, equivalent to seven pounds

This experiment was subsequently repeated at my laboratory, in the presence of John M. Kennedy Esq

Having a basin of water on the board, the boy's hands being merely immersed in the water, and not touching the parietes of the containing vessel, the balance was affected as in the experiments above described, although not to so great an extent. In one case, Mr Kennedy satisfied himself that the medium did not touch the vessel by placing his own hands below those of the medium

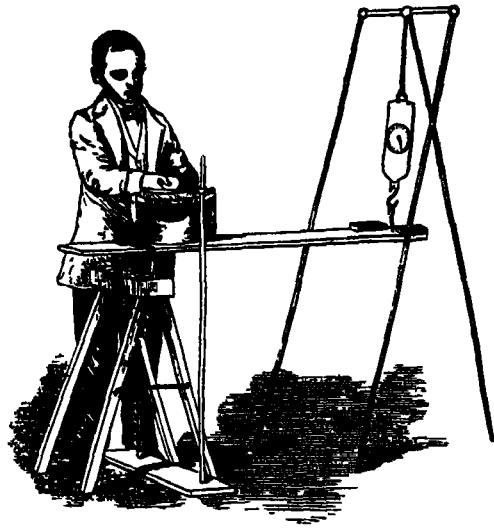
My much-esteemed friend, Prof. Henry, having treated this result as incredible, I was induced to repeat it with the greatest precision and precaution

Water was poured into the vase so as to rise into the cage to within about an inch and a half of the brim.

A well-known medium (Gordon) was induced to plunge his hands, clasped together, to the bottom of the cage, holding them perfectly still. As soon as these conditions were attained, the apparatus being untouched by any one excepting the medium as described, I invoked the aid of my spirit friends. A downward force was repeatedly exerted upon the end of the board appended to the balance equal to three pounds weight, nearly

It will be perceived that in this manifestation, the medium had no means of communication with the board, besides the water. It was not until he became quite still, that the invocation was made. Nevertheless, he did not appear to be subjected to any reacting force. Yet, the distance of the hook of the balance from the fulcrum on which the board turned, was six times as great as the cage in which the hands were situated. Consequently, a force of  $3 \times 6 = 18$  pounds must have been exerted. The board would probably have been depressed much more, but that the water would have been spilled by any further inclination of the vase. This experiment has since been repeated again and again, but on a smaller scale, when, not only the downward force was exercised, but the spelling of words was accomplished. On one occasion, when no result ensued, it appeared to arise from the water being so cold as to chill the medium, because, on warming it up to a comfortable temperature, the desired manifestations were obtained.

PLATE III



## PLATE IV

*The apparatus depicted on Plate IV are similar to those illustrated by Fig. 2 on Plate I and the figure on Plate II but are so constructed that they can be placed on any table.*

In these apparatus the discs are made to revolve under a stationary index, while in Pease's apparatus the index revolves, the disc remaining at rest. The advantage of having the disc to revolve is, that the letter is always to be looked for at the same spot, whereas in operating with the moving index the eye has to follow the index through all its rapid movements.

The lettered disc is so fixed that it may be turned half round so as to place the lettered surface out of the sight of the medium, whose power to influence the communication is thus nullified. This is one mode of attaining test conditions, in other words, those conditions which make it impossible that the communications received should be due to any mortal unless, as gratuitously and erroneously, as I believe, alleged, the medium sees the letters by clairvoyance.

Clairvoyance can be totally eliminated by the hands of the medium being placed on the end portion of the lever where pressure has no effect on the disc whatsoever, that is, not beyond the line "FL." The medium cannot then move the rod "R" upwards because it is already pressing against the lower edge of the disc, and the medium's hands are on the wrong side of the fulcrum to give a downward movement to it. Successful experiments with this apparatus under above detailed conditions prove that the correct spelling out of messages was not helped by clairvoyance on the part of the medium.

The apparatus Fig. 2 is analogous in its mode of operating to that represented in Plate II. It is in the substitution of a small board for a table that the principal difference consists. There is also this difference, that in Fig. 2 the board is supported by only three wheels, so as to have one in front under the hands of the medium, by which sufficient pressure is secured to make the rotation certain. But as the position thus given does not fall into the plane of the pulley at the back of the disc, the wheel in question is supported upon an axle which is secured in staples or holes, and carries a pulley just at the position where it is coincident with the plane aforesaid. The wheel is visible in front. The board requires only to be large enough to allow the hands to rest upon it in front of the disc. The index is actuated by a horizontal motion to and fro, which, as in the apparatus, Plate II, causes the rotation of a supporting wheel, which, by means of a band communicates rotation to a pulley supported behind the disc on the pivot to which the index is secured in front. The sliding pulley "P" being fastened at a due distance from the disc "O" is used to keep the band tight.

This instrument is preferred by the "operators" and is easier for a feeble medium to employ effectually. I [Dr. Hare] cannot as yet avail myself of the apparatus Fig. 1, through apparatus Fig. 2 I have had some interesting tests. This form, then, is best for incipient mediumship.

Fig. 2 may be employed under test conditions, by so arranging it that the dial be on the side opposite to that where the medium sits, under these circumstances the medium cannot see the index or the letters, and consequently cannot control the spelling. This mode of testing does not preclude the hypothesis so often resorted to, of clairvoyant power, enabling the medium so see through the disc or read the letters in the minds of the bystanders.

To eliminate the possibility of clairvoyance and subconscious action on the part of the medium the medium's hands can be placed upon a board supported by two balls as detailed in connection with Plate II.

Fig. 3, Plate IV, is a representation of an association of serrated strips of iron in a wooden frame which slides in the lever board of Fig. 1, so as to have the teeth just above the backs of the hands of the medium. It is found to increase the efficacy of the mediumship. It is only of importance to use it when test conditions are requisite.

It will be perceived that the size of the frame in the sketch is not in due proportion to the lever board, being upon a larger scale. This enlargement is to render its construction more clear, the reader can easily conceive its size to be such as to allow the groove in the wooden sides of the frame to receive the edges of the lever board "L," and thus to be secured firmly thereupon.

PLATE IV.

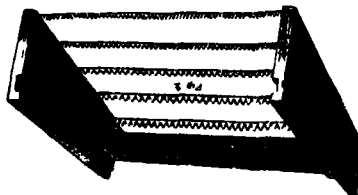
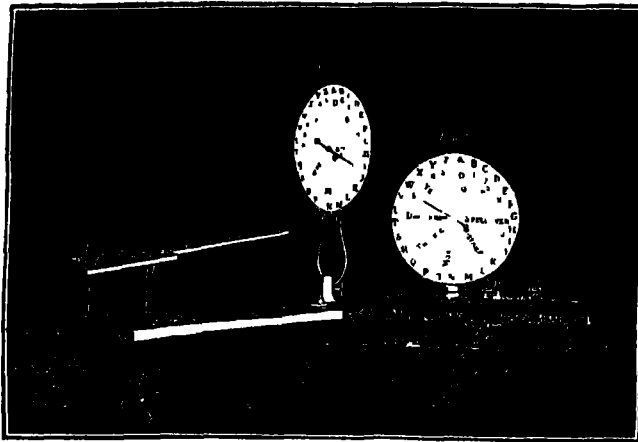


Fig. 3

(374) *A supplementary list of Books and Periodicals dealing with Psychic Photography and Allied Subjects.*

In the *Proc* of the S P R, Vol VII, pp 269 and 270 (1891-92) is an article by Mrs. Henry Sidgwick on Spirit Photography being a reply to Alfred Russel Wallace. Mrs Sidgwick gives a list of the periodicals and books where evidence on the subject may be found, and with her permission I reproduce that list here

"A collection of the evidence on the subject was made by 'M A (Oxon),' in a series of papers contributed to *Human Nature* in 1874 and 1875, and thus is the best summary of it which I have seen. It needs supplementing, however. In particular Mr Beattie's accounts of his own experiments (see *The British Journal of Photography* for 1872 and 1873, *The Spiritualist* for July, 1872, *The Spiritual Magazine* for Sept, 1872, abbreviated slightly from *The Spiritualist*, and *The Spiritual Magazine* for November, 1873, from *The British Journal of Photography*) should be read. Some of the evidence scattered through *The Spiritual Magazine* from 1872 to 1875 is important, though the best is given by 'M A (Oxon.)' Also much light is thrown on the subject by the controversy about the genuineness of Hudson's photographs in *The Spiritual Magazine* and *The Spiritualist* for 1872, and by the trial of Buguet, for accounts of which see various numbers of *The Spiritualist* for 1875 and 1876, and especially Madame Leymarie's *Process des Spirites* (Paris, 1875). Mr Wallace devotes several pages to the subject of spirit photography in his *Miracles and Modern Spiritualism*. *The Spiritual Magazine* for 1869 gives the trial of Mumler, and *The Spiritual Magazine* for 1862 and 1863 contains some account of Mumler's early performances at Boston. To these references I must now (1891) add M. Aksakof's *Animismus und Spiritismus* (Leipzig, 1890), in which a long chapter devoted to the subject contains some additional evidence."

*A further list compiled by the author (with no pretension to completeness).*

*Budgets* of the Society for the Study of Supernormal Pictures, to be seen at the Library of the B C P S. Mr. Fred Barlow contributed many articles to these and in May, 1931, a supplement, to be seen in the same Library, being a reply to an article entitled *Spirit Photographs* by C. Vincent Patrick and W. Whately Smith, which latter appeared in Vol I, No 4, of the *Psychic Research Quarterly*, also a chapter in Coates' *Photographing the Invisible* and a preface and a chapter in Sir A. Conan Doyle's *The Case for Spirit Photography*, an article (with Major W. Rampling Rose) in the *Proc* of the S P R, March, 1933, also a letter to the *Journal* of the S P R, July, 1933. Edward T. Bennett. *The Direct Phenomena of Spiritualism*, 1908. Gambier Bolton. *Psychic Force*, an Experimental Investigation of a little known Power, 1904. Ed. Bush. *Spirit Photography Exposed*, about 1920. Hereward Carrington. *The Story of Psychic Science*, Benjamin Coleman. *Spiritualism in America*, 1861. William Crookes. *Researches in the Phenomena of Spiritualism*, 1874. W. Leslie Curnow. *The Physical Phenomena of Spiritualism*, A Historical Survey, 1925, also an article on Wm. H. Mumler, in *Budget* No 86, 25th Aug, 1922, of the Society for the Study of Supernormal Pictures. Stanley De Brath. *Psychical Research, Science and Religion*, Madame F. d'Espérance. *Shadow Land*, chapter 27 is devoted to her photographic experiments—she used many plates, say 150, and had some successes, seven of which are illustrated in her book. Camille Flammarion. *L'Inconnu et les Problèmes Psychiques*, Nandor Fodor. *Encyclopædia of Psychic Science*, 1933. Isaac K. Funk. *The Widow's Mite and other Psychic Phenomena*, Hamlin Garland. *Forty Years of Psychic Research*, a Plain Narrative of Fact, New York, 1936. Baron L. de Guldenstubbé. *La Réalité des Esprits*, 1857. Samuel Guppy. *Mary Jane*, 1863. Robert Hare. *Experimental Investigation of the Spirit Manifestations*, 1855. James H. Hyslop. *Review of Coates' Book* (*Journal of the Amer S P R*, Vol IX, 1915), and an article on the Keeler-Lee Photographs (*Proc Amer S P R*, Vol VIII, 1914). Enrico Imoda. *Fotografie di Fantasma*, 1912. Paul Joire. *Psychical and Supernormal Phenomena*, (Wm. Rider & Son, London 1916). W. Osborne Moore. *Glimpses of the Next State*, 1911. William Stainton Moses (M. A. Oxon). *Direct Writing by Supernormal Means*, about 1880. *Psychography*, 1878. J. J. Owen. *Psychography, Slate Writing through F. P. Evans in Australia and U S A*, 1893. Robert Dale Owen. *Footfalls on the Boundary of Another World*, 1861. *The Debatable Land*, 1871. Harry Price. *Cold Light on Spiritualistic Phenomena*, 1922. Walter Franklin Prince. see the *Proc* of the Amer. S P R, Vol XIII (1919), and *Journal*, Vol XVI (1922), also *The Scientific American*, Dec, 1925. James Robertson. *Spiritualism, an Open Door to the Unseen Universe*, 1908. Felicia Scatterd. see *The Proceedings of the First Congrès International des Recherches Psychiques*, Copenhagen, 1921. W. T. Stead. *Borderland*, Vols I, II, III, IV, 1894 to 1897. N. B. Wolfe. *Startling Facts in Modern Spiritualism*, 1874. J. C. F. Zöllner. *Transcendental Physics*, 1882.

**(375) Some references to *Psychic Photography* in the *Journal "Light."***

**1902**, pp 8, 9, 347 **1903**, pp 47, 77, 123 **1908**, pp 283 **1909**, pp 143, 191, 192, 213, 537 **1911**, pp 165 **1912**, pp 250, 425, 449, 454 **1913**, pp 144, 153, 195, 355 to 357, 371, 383, 395, 406, 407, 419 **1914**, pp 77, 104, 105, 247, 248, 574 **1916**, pp 43, 55, 93, 257, 554 **1916**, pp 24, 25, 66, 105, 151, 293, **1917**, pp 64, 95 **1918**, pp 80, 95, 146, 158, 171, 175, 191, 357 **1919**, pp 11, 27, 46, 84, 261, 267, 279, 334, 339, 343, 352, 376, 390, 399, 400 **1920**, pp 107, 131, 133, 151, 159, 181, 190, 196, 290, 346, 356, 362, 364, 365, 396, 420, 434, 440, 450, 452, 466, 482 **1921**, pp 10, 26, 42, 58, 60, 74, 90, 91, 92, 106, 107, 109, 122, 123, 140, 141, 155, 158, 172, 188, 206, 222, 223, 227, 238, 254, 255, 270, 271, 286, 287, 302, 303, 334, 338, 350, 351, 355, 356, 369, 374, 375, 388, 392, 396, 398, 452, 466, 477, 543, 557, 560, 574, 575, 604, 619, 638, 668, 669, 731, 733, 734, 736, 737, 750, 814, 815, 830, 831 **1922**, pp 12, 60, 134, 154, 266, 298 to 302, 323, 410, 422, 435, 445, 517, 532, 564, 565, 580, 581, 586, 614, 639, 653, 665, 682, 708, 709, 720, 776, 779, 802, 803, 810, 811 **1923**, pp 4, 8, 38, 57, 60, 71, 122, 179, 216, 252, 277, 392, 557, 619, 633, 651, 727, 788, 789, 797 **1924**, pp 22, 23, 31, 34, 35, 474, 535, 594, 623, 687, 715, 721, 728, 731, 733, 736, 743, 746, 747, 758, 759, 770, 771 **1925**, pp 5, 9, 16, 28, 125, 269, 332, 437, 484, 580, 583, 589 **1926**, pp 89, 101, 356, 507, 581 **1927**, pp 136, 353, 464 **1928**, pp 122, 221, 521, 566, 580 **1929**, pp 206, 298, 310, 544 **1930**, p 64 **1931**, pp 52, 70, 245, 249, 261, 286, 425, 430, 478, 509, 518, 525 **1932**, pp 19, 31, 153, 157, 571, 583, 595, 652, 665 **1933**, pp 33, 55, 70, 134, 139, 151, 164, 165, 170, 185, 186, 187, 196, 197, 199, 200, 212, 213, 230, 259, 262, 264, 273, 278, 305 to 309, 312, 313, 325, 342, 343, 358, 359, 374, 418, 473, 585, 613 **1934**, pp 20, 69, 212, 300, 360, 467, 511, 717, 769 **1935**, pp 55, 421, 439, 459, 474, 570, 571, 819 **1936**, pp 156, 193, 295, 309, 744 **1937**, pp 195, 262, 342

**(376) Short notes on some articles (mostly well illustrated) on *Psychic Photography* to be found in "*Psychic Science*," the *Quarterly* of the *British College of Psychic Science*.**

April, 1922, pp 80-93 A most important article by R. E. E. Spencer, giving a full account of his experiments with his own son as a medium, with evidence supporting the transparency theory

July, 1922, p 134 An article by Mr. Bligh Bond (editor) describing how he obtained a mark through Mrs. Deane on one of twelve squares which he had previously marked. A very interesting case

July 1922, p 169 Concerning the Price-Hope case by Mr. J. Hewat McKenzie

October, 1922, p. 238 Concerning the Price-Hope case by Mr. J. Hewat McKenzie

Account (ex. Mrs. McKenzie's notes) of a test sitting given by Mr. Hope and Mrs. Buxton for Mr. James Douglas, editor of the *Sunday Express*, and Sir G. — (Feb. 23rd, 1922)

These two gentlemen were alone with Mr. Hope and Mrs. Buxton and the only weak point in the experiment was the fact that the camera was left in Mr. Hope's presence while the plates were being inserted into the slide in the darkroom

One of the Extras obtained on this occasion, which took the form of a ring two inches in diameter, reminds one of the Extra Fig 164, p 91

October, 1922, p 243 Mrs. Stobart gives an account of a test experiment she had with Mr. Hope and Mrs. Buxton at the B.C.P.S. on March 11th, 1921. Her plates had been secretly marked by the Kodak Company. From start to finish neither Hope nor Mrs. Buxton handled the plates at all and when developed two of the four had Extras, one of them being a full length figure of a woman clothed in the usual filmy drapery. Both the plates bore the secret marks made by the Kodak Co.

January, 1923, p 378 A full report of the Price-Hope case, by J. Hewat McKenzie

April, 1923, p. 58 The Price-Hope Case by J. Hewat McKenzie (conclusion)

P 83 Quotation from *The Case for Spirit Photography* by Sir Arthur Conan Doyle, p 25 "Susan, Countess of Malmesbury, accompanied by a professional photographer, obtained the photograph of a friend who died after an operation for the removal of the lower jaw. Medical friends recognised that the photograph was that of a man who had had his lower jaw removed. No photograph was taken of him in life in that condition."

P 83 Charles Lyle's own stereoscopic camera. Hope never touched the slides or the camera. Of a pair of plates one was normal and the other had a 3-in. x 1-in. cloud across it. He wrote "To me it is absolute proof (although I have had it before) that these markings are abnormal."

July, 1923 An article on hyper-physical photography by Stanley De Brath. A sitting under test conditions.

Another very interesting article with two good recognitions

October 1923 An article by Mr. H. C. Scofield. Two exactly alike moon Extras of the

late Major Spencer, one being a skotograph from a plate which Mr. Scofield brought in his own slide, and which he developed himself.

January, 1924. A new method in psychic photography. A series of experiments by Mr. Stavelly Bulford

April, 1924 Psychic Extras: Miss Scatterd and another.

Mr Charles Lyle with a stereoscopic camera

Particulars of experiments in psychic photography with Mrs Irving, a non professional medium The whole proceedings were under the charge of Mr Harry Price Important results were obtained

Extract from *The Life of Sir William Crookes* and particulars of his visit to Crewe when he secured an Extra of his late wife. The plate showed clear signs of double exposure, although the conditions precluded fraud

July, 1924 An interesting Extra obtained by a Mr Kok, a definite recognition He was directed by a clairvoyant, Mrs Cooper, where to find the original—in an old coffer in Holland He did find it there. Mr Kok obtained this Extra (his aunt) in 1921 with the Crewe Circle His son obtained in 1923 the same Extra with the Crewe Circle.

Two recognised psychic photographs

Further test experiments with a stereoscopic camera by Mr Charles Lyle "Mr Hope and Mrs Buxton never saw these plates" Extras appeared

October, 1924 Full particulars of a supernormal photograph of Dr Geley obtained with the Crewe Circle by Mr S De Brath, Mrs McKenzie and Miss Scatterd

A further good test sitting, plates marked by X rays by the Ilford Company; good recognition, details of this are published in a book entitled *The Heart of a Father* by the Rev. F C Spurr.

Psychic photographs on a roll film Other curious Extras

Another good test by Mr. Charles Lyle with his stereoscopic camera, neither Mr Hope nor Mrs Buxton saw the plates which were Mr Lyle's own and were developed in Mr Lyle's house

January, 1925 An excellent article by Mrs McKenzie and Miss Estelle Stead on psychic photography, with many illustrations

April, 1925. Quotations from Sir William Barrett's *Reminiscences of Fifty Years* referring favourably to psychic photography, see page 294 of this book

October, 1925 "The Moss Fiasco"

January, 1926 Psychic photographs by Boursnell

July, 1926 Alleged psychic photograph of a living person

Some Crewe Circle psychic photographs -good test sittings Mrs Moore Browne

October, 1926 The Combermere photograph

January, 1927 *Spirits in the Flesh*, containing accounts of photographing the Double, by W Leslie Curnow

April, 1927 The Extra of a dog Head of a puppy on the loins of a large wolfhound on a roll film No professional medium present, see page 294 of this book

July, 1927 Supernormal photography by Signor Bozzano

The photographic mediumship of R Boursnell, illustrated by fourteen photographs

An excellent article by Mr Stanley De Brath, containing, among other matters, particulars of Mr S W Woolley's important experiments with Mr Boursnell

January, 1928, p 262 Florizel von Reuter testifies to an Extra (recognised) which appeared on a photograph taken of himself on a film by a private individual, a young lady friend

The Old Grenadier A Boursnell photograph

January, 1929 A sitting with the Crewe Circle H F Lawton, A R C S Result A recognised near relative Excellent test conditions

April, 1929 Experiments with the Crewe Circle by Chief Constable F J Crawley

Human radio-activity (skotographs)

October, 1929 Human radio-activity (skotographs)

Dr Glen Hamilton's psychic photographs of C H Spurgeon and W T Stead

January, 1930 Dr Glen Hamilton's psychic photographs in ectoplasia

July, 1930 Dr Glen Hamilton's psychic photographs, portrait of W E Gladstone.

January, 1932 Dr Glen Hamilton on various psychic portraits and on the question of their being in three dimensions

October, 1932 Dr Glen Hamilton's lecture, psychic portraits of A. Conan Doyle and others, by S De Brath

January, 1933 Dr Glen Hamilton on a materialisation portrait of Katie King

April, 1933 Mr S De Brath on supernormal photography The passing of William Hope, with portrait

July, 1933, p 150 An Extra obtained on a roll film in the sitter's own camera

January, 1934 Dr Glen Hamilton Katie King materialisation

October, 1934 G Lindsay Johnson, M D., F R C.S., F R P S., on Supernormal Photography



Fig D/942



Fig D/946



Fig D/952



Fig D/956



Fig D/960



Fig D/966



Fig D/968



Fig D/976



Fig D/978

Further Mrs. Donohoe skotographs illustrating the Egyptian story





Fig D/702



Fig D/1004



Fig D/770

Further Mrs Donohoe skotographs illustrating the Egyptian story



Fig D/1835



Fig D/1845

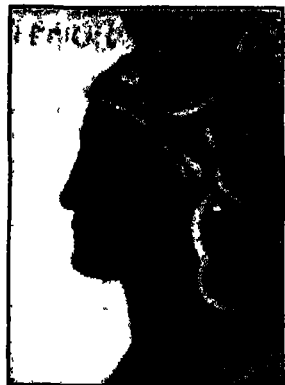


Fig D/1885



Fig D/1904

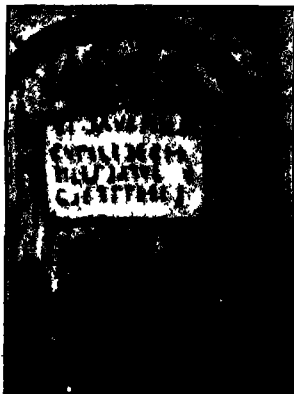


Fig D/1924

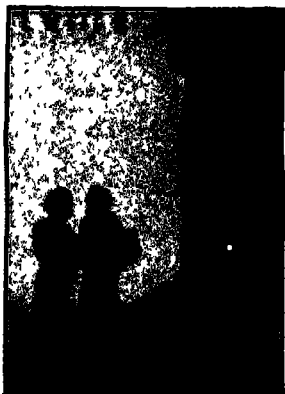


Fig D/1935

Further illustrations of Mrs. Donohoe's skotographs connected with the Grecian story now reaching 475 (!) pictures and 475 scripts of the story Note the code writing in D/1904 and D/1924 For another set of Grecian pictures see p. 345.

The wording on D/1904 is "The call Euripides "

The wording on D/1924 is "To-day's results: Euripides 12, Zypodamus 5, Clemotxes 7 "



Fig D/1017



Fig D/1024



Fig D/1029



Fig D/1035

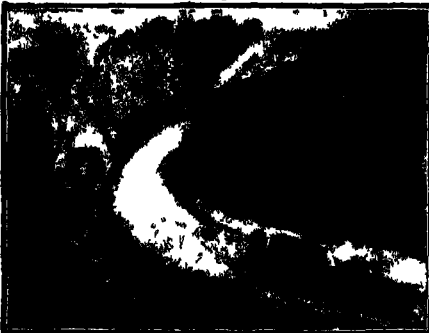


Fig D/1038



Fig D/1042



Fig D/1048

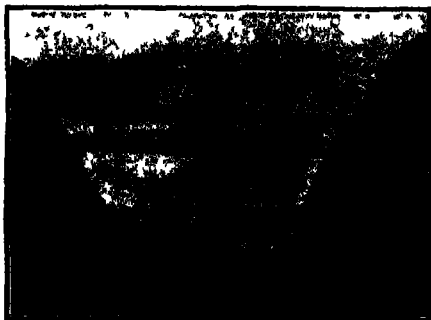


Fig D/1034

Mrs. Donohue skotographs selected from those illustrating the scenery surrounding the community where C D. and M D. live (According to the scripts) For another set of these surroundings see p. 344.

*On some actual criticisms made upon my work  
by students of psychics.*

Sceptic No 1 Mrs Deane learnt the Greek Alphabet as soon as you started using it.  
Answer I introduced Greek letters without warning and commenced with Omega, which she did not know was a Greek letter (*page 170, Fig 290*)

Mrs Deane would not write the Greek "pi" nor the Greek "phi" in cursive form even if she had learnt the Greek Alphabet (nor were these cursive forms known to the author), (*page 187, Fig 320*).

Sceptic No 2 Mrs Deane went to the small town of Wymondham and sought out the Burnside group photograph and copied it (without arousing suspicion!). (*Page 40, Fig 95*)

Answer The portrait in the group photograph is not a replica of the Extra.

Sceptic No 3 When I obtained the rings (*page 183, Fig 315*) this sceptic suggested that I had absent-mindedly put them on the large sheet of footpaper at my office when dealing with my brass pieces

Answer This was suggested a few hours after the experiment when my memory of the details was quite fresh and I answered then and answer now that this was not the case I should indeed be an incompetent person if I did such a thing—besides, the ring came on the head paper as well and the colour was not and is not that (violet) of the only ink pad for rubber stamps I possessed and I never had any occasion to make impressions of my brass pieces In addition, I obtained the large sheet of paper from stock immediately before leaving my office To me the suggestion is absurd

Sceptic No 4 Mrs Deane liberated her hands from the stocks without my knowledge (see the many experiments with hand-stocks recorded in chapter VII, especially *page 160*)

Answer Could not be done without my seeing or hearing her action as must be perfectly obvious to every one I had a red torch lamp to supplement the red light of the dark-room and used it whenever there was any sound To perform the many actions necessary to produce the results obtained when Mrs Deane's hands had been imprisoned, had she freed them, would have been impossible without my detecting her, as I think any reasonable person will agree (see *pages 159-160, Figs 263-266, page 164, Figs 273A and 273B*)

Sceptic No 5 When mental and not open suggestions were made the thought-of word slipped accidentally through my lips on each occasion

Answer When this happened I have reported it I know it did not happen on other occasions, and Mrs Deane has proved to me her telepathic ability several times (see Index—Clairvoyance).

Sceptic No. 6 Among the results obtained during my experiments proving the presence of some very intelligent power with means at his disposal which it is difficult to conceive, were those of the fourth experiment of 15th Dec, 1924, *page 131, Figs 224 and 225*, when I suggested an arabic 2

On my pointing out the impossibility of Mrs Deane producing a line of such uniform thinness it was suggested that it could have been done with a steel pen

Answer In this suggestion the conditions of the experiment are totally ignored, also the blue colour of the line, characteristic of the action of light on blue print paper

Sceptic No 7 The crystals found on the back cloth placed over the medium's knees as mentioned on *page 59 (21)* prove trickery on her part

Answer Mrs Deane would not consciously have put such a heap in so prominent a place A great number of my H and F results are produced with apported material, in fact, all the brown marks of chapter VII, in the production of which it is obvious that a liquid was used. The crystals are no exception otherwise than in the fact that they were exposed by the operator, whoever or whatever he is, before being used Of course, in the absence of my other experiments stupidity on my part and duplicity on the part of the medium are the simple explanation

It looks as if the 'operator,' for some reason or other wished me to see the crystals, thinking nothing less obvious would bring the fact of his presence home to so dull-witted a person as the experimenter, for immediately thereafter a little heap was put on the photographic plate where it could not be overlooked

Sceptic No 8 Suggested I dozed off during the H and F (chapter VII) experiments

Answer Certainly not These were carried out in the morning I had to be wide awake and active to carry out four or five experiments at each sitting "My time, taken from my business hours, was too valuable to me to waste it by falling asleep. Besides, there are too many experiments recorded by me for such a suggestion to carry any weight

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